

HALLOWEEN II

A Screenplay By

JOHN CARPENTER

and

DEBRA HILL

SHOOTING SCRIPT

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REVISED: 3/20/81

HALLOWEEN II

FADE IN:

1 MAIN TITLE SEQUENCE

1

In the middle of a black screen is a pumpkin.

A jack-o-lantern. Two candles on either side cast a flickering orange glow on the carved, grinning face.

CAMERA SLOWLY DOLLIES IN on the pumpkin.

SUPERIMPOSE MAIN TITLES.

Finally the pumpkin FILLS THE SCREEN. The final credit is SUPERIMPOSED.

Then suddenly the pumpkin CRACKS OPEN from top to bottom!

Underneath the meat, pulp and seeds that pour out is a wet, gleaming skull!

DISSOLVE TO:

2 BLACK SCREEN

2

SUPERIMPOSE:

OCTOBER 31, 1978
HADDONFIELD, ILLINOIS

We HEAR a song. Over a radio. "Mister Sandman" by the Chordettes.

CHORDETTES

"Oh, Mister Sandman,
Send me a dream . . .
Make her the cutest thing
That I've ever seen . . .

DISSOLVE TO:

3
THRU OMITTED
11

3
THRU
11

REVISED: 3/20/81 2.

12 DOYLE HOUSE 12
 The dark house. Quiet. Still.
 Then KABLAM! A FLASH OF LIGHT from the upstairs window!
A GUNSHOT!

13 AND 14 OMITTED 13 AND 14

15 DOYLE HOUSE 15
 Then FIVE MORE FLASHES OF LIGHT from upstairs! Accompanied
by FIVE LOUD GUNBLASTS!

16 CLOSER ANGLE 16
 A second later. Just a glimpse. The figure of a man.
Around the side of the house. Hurtling backwards off
an upstairs balcony and falling into the back yard!

17 AND 18 OMITTED 17 AND 18

19 THE FRONT DOOR 19
 The open front door. Inside, darkness. Completely
 still.
Suddenly DR. SAM LOOMIS pops out of the doorway!
 He is Mephistophelean figure in a goatee, bald head and
 trench coat fluttering in the wind. He carries a .357
 magnum revolver. His eyes are blazing.

20 ON LOOMIS (PANAGLIDE) 20
 Loomis races off the porch and around the side of the
 house. Past bushes. Past a flowered trellis. Into
 the back yard.
 Which is empty.
 Loomis ends down over a flattened patch of grass.

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21 CLOSE ON GRASS

3.

21

Loomis' fingers search the grass. They touch something.
He holds up his fingers.

The tips are covered with blood.

22 ANGLE ON LOOMIS (PANAGLIDE)

22

Loomis stands up. He looks wildly around the back yard.
Then he moves back around the house to the front. CAMERA
PANAGLIDES WITH HIM.

Next door a porch light comes on. A MAN in pajamas
storms out of his house.

MAN IN PAJAMAS

What's goin' on out here?

Loomis spins around.

LOOMIS

Call the police. Tell Sheriff
Brackett I've shot him.

MAN IN PAJAMAS

Who?

LOOMIS

Tell him he's still loose!

MAN IN PAJAMAS

Is this some kinda joke? I've
been trick or treated to death
tonight.

LOOMIS

You don't know what death is.

Loomis suddenly turns away, rushes across the lawn and
off down the sidewalk.

DISSOLVE TO:

23 EXT. ALLEY - HOUSE - STREET - SUBJECTIVE POV
(PANAGLIDE) - NIGHT

23

CAMERA PANAGLIDES DOWN a small alley through someone's
POV.

MOVING FAST. Running.

(CONTINUED)

We HEAR a breathing sound. A GASPING BREATH muffled against a rubber mask

Hurtling down the alley. Suddenly a black dog leaps out of the darkness straight at the CAMERA. Growling. Baring its teeth. But restrained by a long cord tethered around its neck.

A porch light goes on. A back door opens. A MAN comes out and yells at his dog.

MAN

Ralph! Shuddup!

The POV turns and runs away. Down the alley. Past trash cans and garage doors. Around a corner to the side of a house.

The POV stops. Then moves forward again. Slowly. Up to the edge of the front porch.

We see a street. Trees WHISHING in the wind. Leaves blowing.

A group of CHILDREN trick or treating, escorted by TWO OLDER WOMEN, walk jauntily away down a sidewalk. GIGGLING AND SINGING.

Then the POV watches a figure come out of the shadows. It is Loomis.

The POV pulls back slightly. Hiding behind some bushes.

A pair of headlights swings around and hits Loomis. A Highway Patrol car SCREECHES to a stop. Sheriff LEIGH BRACKETT gets out. He carries a shotgun. Loomis moves over to him.

LOOMIS

I shot him six times!

BRACKETT

(points to
Loomis' gun)

That thing would have blown him
in two...

LOOMIS

I fired into his heart. He
wouldn't die!

(CONTINUED)

23 CONTINUED:

23

Brackett looks at Loomis for a beat. Then both men glance up and down the street. And move for the patrol car.

BRACKETT

He can't have gotten too far.

They get in and the patrol car ROARS away down the street.

The SIREN fades to a distant WAIL.

23A POV SHOT

23A

Pulls back from the bushes. Back to the house.

For a moment into black.

Then the POV swings up to a window. Moves closer. Peers inside.

Through the blowing curtains we see a MAN watching TV. A black and white movie is on. "Night of the Living Dead". The scene at the front porch. The hero lights a molotov cocktail and tosses it at the ghouls. They recoil from the flames.

The POV moves from the window. Along the side of the house. To a large kitchen window. Which is open. SLOWLY, carefully, the POV looks inside.

MRS. ELROD is standing over a butcher block making a sandwich. She slices some ham with a large butcher knife. Then she goes over to the refrigerator, takes out a large jar of mayonnaise.

MRS. ELROD

Harold, you want mayonnaise on your sandwich?

No response.

She goes back to the counter and begins slathering mayo all over the sandwich.

MRS. ELROD

(continuing)

What about mustard?

Still no response.

Leaving the sandwich unfinished, she goes over to the doorway and looks in.

(CONTINUED)

23A CONTINUED:

23A

MRS. ELROD

(continuing)

Harold? You asleep again?

She moves further into the room. Her husband is asleep in front of the set.

Now we HEAR the sounds of the movie stop and a bulletin comes over the air.

ANNOUNCER (V.O.)

We interrupt our movie for a WWAR News Update. Here live is a report from WWAR's own Robert Mundy...

QUICKLY the POV opens the screen door to the kitchen and slips inside.

ANNOUNCER (V.O.)

(continuing)

... The State Police has issued an all-points bulletin for Michael Myers, a mental patient who escaped last night from Smith's Grove-Warren County Sanitarium. He is now believed to be at large in Haddonfield...

Mrs. Elrod stands watching the bulletin with interest. Behind her, we see the shape step into the kitchen.

23 CONTINUED: (2)

23

The POV'S blood-caked hand reaches in the kitchen window, grasps a butcher knife from the counter and pulls it out into the darkness.

Mrs. Elrod hears something and spins around. She sees a flash of the shape disappearing into the darkness.

She sees the drops of blood lying on the butcher block beside her ham sandwich. She opens her mouth and SCREAMS.

CUT TO:

24 EXT. TUNNEL ROAD

24

THE SCREAMING OF A SIREN.

The ambulance from the clinic WHINES past the CAMERA.

CUT TO:

25 EXT. DOYLE HOUSE - NIGHT

25

THE SCREAMING OF ANOTHER SIREN.

A Highway Patrol car SCREECHES to a stop in front of the Doyle house.

Two other Highway Patrol cars are already there. And an ambulance. Lights flashing. Radios SQUAWKING. A CROWD is gathered around the front door. PATROLMEN, NEIGHBORS, ON-LOOKERS.

CAMERA STARTS TO MOVE. Toward the house.

25 CONTINUED:

25

CAMERA REACHES the front door. JIMMY, 21, and BUDD, 24, two medics, appear. Carrying a stretcher. As they hurry down the front walk CAMERA MOVES IN CLOSER.

Lying on the stretcher is LAURIE STRODE. Seventeen. Pretty. Long brown hair. She is in a numb pain. Crying. Covered with a blanket.

CAMERA MOVES WITH the stretcher to the ambulance. Laurie is lifted into the back. Jimmy jumps inside with her. Budd closes the doors with a SLAM!

CUT TO:

26 INT. AMBULANCE - NIGHT

26

Careening down a street. SIREN GOING. Budd is at the wheel. He listens to the car radio.

ANNOUNCER (V.O. RADIO)

...reports of at least one violent attack tonight by the escaped mental patient. A teenage girl was found minutes ago in the upstairs hallway of a Haddonfield residence...

Budd turns and talks through the open port to the rear of the ambulance.

BUDD

It's all over the radio.

27 REAR OF AMBULANCE

27

Laurie lies on the stretcher. Jimmy kneels over her. Pulls back the shredded arm of her blouse. Wraps a bandage around a long slash wound now blackened with dried blood.

JIMMY

Laurie...

Laurie stares at Jimmy, not really seeing him, tears streaming down her face.

LAURIE

Don't... let them put me to sleep...

(CONTINUED)

27 CONTINUED:

27

JIMMY

It's okay now. We're going to
the clinic...

LAURIE

Promise me! You won't let them
put me to sleep...

JIMMY

Easy, now. Take it easy.

LAURIE

He'll... find me if I sleep...

Jimmy leans forward through the open port to Budd.

JIMMY

Hurry up!

BUDD

You know this chick?

JIMMY

Laurie Strode. She goes to
school with Ziggy.

BUDD

Her old man Strode Realty?

JIMMY

Yeah.

28 ON BUDD

28

He turns back to the road ahead.

BUDD

That means old Budd don't let
up on the hammer!

29 CLOSE ON GAS PEDAL

29

Budd's foot pushes down harder on the accelerator.
The ambulance's engine WHINES!

30 EXT. STREET

30

The ambulance careens down the street.

(CONTINUED)

30

CONTINUED:

12.

30

CLOSE TO CAMERA a dark shape moves into FRAME.

The outline of a man. Breathing hard. Watching the ambulance as it disappears around a corner.

CUT TO:

31

EXT. HADDONFIELD MEDICAL CLINIC - NIGHT

31

A long, two-story building is surrounded by a large, asphalt parking lot. A few cars are parked under mercury vapor lights. A door is marked: EMERGENCY ENTRANCE.

A station wagon pulls into the parking lot. Right up to the emergency entrance. The WOMAN DRIVER slams on her brakes.

Next to her is GARY, a 10-year-old dressed as a pirate, holding a bloody towel to his mouth. His CRIES of pain are muffled through the towel.

His mother leans over and helps him out of the car.

MOTHER

Just hold on, honey.

Gary yanks the towel from his face.

He gingerly reaches in and picks at a razor blade stuck to the roof of his mouth.

His mother quickly pushes the towel back up to his mouth.

MOTHER

(continuing)

Keep it up there! Don't touch it!

A SIREN RISES. From a distance. LOUDER AND LOUDER.

The ambulance pulls into the parking lot. Whizzes past Mother and Gary. ROARS to a stop by the emergency entrance.

Mother ushers Gary quickly toward the doors.

MOTHER

Hurry up!

32

INT. AMBULANCE - CLOSE ON - LAURIE

32

Looking up.

33 EXT. EMERGENCY ENTRANCE/INT. AMBULANCE -
LAURIE'S POV

33

The roof of the ambulance. Then the rear doors open.

Jimmy and Budd lean into VIEW and slowly pull the gurney out.

The mercury vapor lights flare. Laurie's arms raise up into CAMERA, across her face, shielding her eyes from the light.

Jimmy reaches in and gently pulls her arms down.

34 CLOSE ON - LAURIE

34

She recoils from the lights. The gurney is pulled along. Through the glass doors. Into the clinic.

35 INT. CLINIC HALLWAY - LAURIE'S POV

35

Jimmy and Budd loom over Laurie. They wheel her down the hallway.

JILL, a nurse in her 20s, pops her head into FRAME. She stares down at Laurie.

JIMMY

Where's Doctor Mixter?

JILL

(whispers
conspiratorily)

The party at the country club.

BUDD

Great.

JILL

I think he's drunk.

As Jill moves away JANET, 19, a candy-striper, bobs her head in.

JANET

It's Laurie Stro...

BUDD

Yeah, yeah, yeah... Jesus Christ,
let's go!

36 ANOTHER ANGLE

36

Budd and Jimmy wheel Laurie past a nurse's station and into a room. Jill follows them in.

From another hallway DOCTOR comes walking up. Middle-aged. With very red eyes. He pulls on his white coat. MRS. ALVES, a stern 50-year-old RN, hands him a styrofoam cup of coffee. Doctor gulps the coffee and pops several aspirin from a bottle.

Then he and Mrs. Alves hurry into the room.

37 INT. EMERGENCY ROOM - CLOSE ON - LAURIE'S ARM

37

An IV needle slides wickedly into her vein.

38 CLOSE ON LAURIE

38

She winces in pain. Looks up.

39 LAURIE'S POV - DOCTOR

39

Doctor Mixer hovers above her. Preparing a hypodermic.

DOCTOR

You've lost a lot of blood.
We need to type it.

Mrs. Alves hands him a syringe. He bends down over Laurie, but his hands shake badly.

DOCTOR

Janet, get me some more coffee.

40 CLOSE ON LAURIE'S OTHER ARM

40

The needle jabs into her skin and blood spurts into the syringe. When the vial is full, the Doctor removes it.

DOCTOR

When was the last time you had a tetanus shot?

LAURIE

(dazed)

I don't know.

DOCTOR

Within the last three years?

Laurie shrugs.

41 ANOTHER ANGLE

41

The Doctor moves up to Laurie's shoulder and probes the wound.

Laurie winces in pain.

Janet comes back. Hands a cup of coffee to Doctor Mixer.

DOCTOR

Thanks.

(to Mrs. Alves)

I want four dozen sutures, and we're gonna have to put her out.

42 CLOSE ON LAURIE

42

Her face registers fear.

LAURIE

No, don't put me to sleep.

DOCTOR

I want to take care of that shoulder of yours, Laurie. This way you won't feel any pain.

LAURIE

But...

DOCTOR

You'll wake up in a little while.

43 EXTREME CLOSEUP - THE NEEDLE

43

The hypodermic needle enters FRAME. Jabs into her skin.

LAURIE (V.O.)

No...

DOCTOR

Take it easy, Laurie.

44 CLOSE ON DOCTOR

44

Doctor Mixer continues to administer the sodium pentothal.

45 ANGLE - AT THE FOOT OF THE BED

45

Jill bends down and pulls Laurie's blue jeans off.

46 CLOSE - LAURIE'S BLOUSE

46

Mrs. Alves' fingers undo the buttons. Then RIP the rest of the blouse away.

47 ANOTHER ANGLE

47

As the hypodermic is withdrawn from her arm, Mrs. Alves sits Laurie upright. She quickly unhooks Laurie's brassiere. Jill slips a white smock over her.

48 ANGLE ON DOORWAY

48

Budd and Jimmy stand in the doorway. Watching.

49 CLOSE - MRS. ALVES

49

Looks up sharply.

MRS. ALVES
You two get out of here!

50 CLOSE ON LAURIE

50

The effect of the drug begins to take hold. Her eyelids droop.

51 LAURIE'S POV (EFFECT)

51

EXTREMELY WIDE LENS. Shoot at 30 frames per second. The SOUND slowly distorts. Like hearing everything from inside a fishbowl. Hollow and slowed-down slightly.

Doctor, Mrs. Alves and Jill hover nearby. Beyond them, the doorway. The nurse's station right outside. Budd, Janet and Jimmy in the hall.

Mother and Gary step into VIEW. Gary still holds the towel to his mouth.

MOTHER
(to Jimmy)
We've been here ten minutes.

Suddenly Jill's face moves down into VIEW, filling the SCREEN.

JILL
Try to relax, Laurie. Doctor Mixer will have you stitched up in no time.

52 CLOSE - LAURIE

52

Eyes flittering. Trying to concentrate. To stay awake.
Losing the battle.

LAURIE
(barely a
whisper)
Can't sleep now...

Finally her eyes close and she falls back on the pillow.

CUT TO:

53 INT. PATROL CAR - NIGHT

53

SCREECHING AROUND A CORNER.

Brackett drives. He works his spotlight across the houses along the block. Loomis is in the seat next to him. He looks at his watch.

LOOMIS
Circle the block again.

Brackett shoots a glance at Loomis, then makes the turn.

BRACKETT
How long now?

LOOMIS
Thirty minutes.
(points)
Put the light there. Along
those trees.

Brackett swings the spotlight.

BRACKETT
Nothing.

LOOMIS
Keep going.

BRACKETT
You know, Doctor, I think I'm
there.

Loomis looks at him.

BRACKETT
(continuing)
The point where I stop taking
orders from you.

(CONTINUED)

LOOMIS

All right, sheriff. Whatever you want. Our primary concern is to stop him.

BRACKETT

You let him out... His own goddamn doctor...

The two-way radio SQUAWKS. The VOICE is completely garbled by static. Brackett picks up his microphone.

BRACKETT

(continuing,
into mike)

Who was that?

More GARBLED STATIC. As Brackett talks, Loomis reaches into his coat pocket and pulls out his revolver. He opens the chamber and clicks out the empty shells. Then he reaches into his other pocket and pulls out a handful of bullets. He carefully flicks them into their chambers.

BRACKETT

(continuing,
into mike)

Say again. Who is it?

HUNT (V.O.)

(over radio)

Hunt.

BRACKETT

Where are you?

HUNT (V.O.)

(over radio)

Out by the bakery, moving north on the Scottsville Road...

BRACKETT

Get the hell back into town! Come up 17th and meet me by the Bypass.

As Brackett hangs up the microphone Loomis CLICKS the chamber closed.

BRACKETT

(continuing; glances
at the gun)

You couldn't have shot him six times.

(CONTINUED)

53 CONTINUED: (2)

53

LOOMIS

Do you think I'm lying,
sheriff.

BRACKETT

I think you missed him. A
man couldn't take six shots...

LOOMIS

I told you. He's not a man.

Loomis sees something. Ahead, down the street.

LOOMIS

(continuing)

Slow down!

BRACKETT

What?

LOOMIS

Over there!

54 POV THRU WINDSHIELD

54

As the patrol car comes to a stop we see A GROUP OF
CHILDREN on the sidewalk. Talking. Comparing their
costumes and bags of trick or treat candy.

But behind them a few feet is a man walking across
the lawn.

Slowly. We can't quite make out his features clearly.
But he's wearing a white mask.

55 ANGLE ON PATROL CAR

55

Loomis jumps out. Brackett follows.

BRACKETT

Is it him?

LOOMIS

(shouts to the
children)

Get away!

56 ANGLE ON CHILDREN

56

They turn. Stare at Loomis and Brackett curiously.

The masked figure behind them continues to walk.

20.

57 ANGLE ON LOOMIS & BRACKETT 57

LOOMIS
(screams)
Run!

Loomis pulls his gun.

BRACKETT
Loomis!

58 ANGLE ON CHILDREN 58

The children continue to stare.
The masked figure moves faster. Toward the street.

59 ON LOOMIS AND BRACKETT 59

LOOMIS
(ignores Brackett)
Stop!

Loomis takes aim. Brackett moves to stop him.

BRACKETT
Don't shoot!

60 ANGLE ON MASKED FIGURE 60

Moving faster. Into the street. Toward a concrete retaining wall.

Suddenly. Around a corner. A patrol car. Lights flashing. SCREECHES. Swerves to avoid the masked figure.

But hits him! KAWHAM! Head on! Scooping him up on the front end!

61 ANGLE ON RETAINING WALL 61

Spinning out of control, the patrol car SLAMS into the concrete retaining wall! Front first! Ramming the masked figure into the concrete!

AND THEN THE PATROL CAR EXPLODES IN FLAMES!

62 ON LOOMIS & BRACKETT 62

They charge forward.

63 WIDE SHOT - STREET

63

Loomis and Brackett run toward the patrol car, now totally ENGULFED IN FIRE!

Pandemonium!

NEIGHBORS pour out of houses. Three other patrol cars SCREAM in from side streets.

64 CLOSER ANGLE

64

Loomis and Brackett press forward.

Now several feet from the burning car. The PATROLMAN inside crawls out. Pulls himself along the pavement. Brackett helps him to his feet.

PATROLMAN

Couldn't stop...

Loomis pushes closer, shields his face from the heat.

65 ANGLE ON BURNING CAR

65

Between the retaining wall and the crumpled, flaming front end of the car is the masked figure. Now a human torch. Slowly shrivelling up. Blackened. Consumed by the fire.

66 ON LOOMIS & BRACKETT

66

They stare.

BRACKETT

Is it him?

Loomis says nothing. Deputy GARY HUNT, late 30's, rushes up to Brackett from his car across the street.

HUNT

Leigh!

BRACKETT

(screams at
Loomis)

Is it him or not?

LOOMIS

I don't know!

HUNT

Leigh, they've found three bodies!

(CONTINUED)

66 CONTINUED:

66

Brackett looks at Hunt.

Loomis continues to stare into the fire.
Transfixed.

BRACKETT

Where?

HUNT

Rettig was on the radio.
They found 'em right across
the street from the Doyle
house. Three kids.

(a pause as he
just looks at
Brackett for a
beat)

One of them is Annie!

Brackett is motionless.

CAMERA MOVES IN TO A CLOSE SHOT of Loomis.
Scrutinizing the burning man in the fire.

67 CLOSE ON BURNING FIGURE

67

Engulfed and withering, the head nods forward. The
melted rubber mask on the face is SIZZLING AND POPPING
from the incredible heat.

68 INT. CLINIC HALLWAY - NIGHT

68

CAMERA MOVES WITH Janet as she hurries down the
hallway. Past Jimmy who stands by a water fountain.

JIMMY

Is she okay?

JANET

Cracked a bone in her ankle.
Plus that cut on her arm.
She's gonna have a scar.

JIMMY

She awake?

JANET

Doctor gave her a double
bullet. If she can keep
her eyes open she's made
out of steel.

(CONTINUED)

68 CONTINUED:

68

Jill continues on down the hall. CAMERA MOVES WITH Jimmy as he walks the other way.

69 ANOTHER ANGLE

69

Jimmy walks past the nurse's station. A TV set is on. Jill and MR. GARRETT, 60, the nightwatchman, stare at the screen. Mr. Garrett crunches down a bag of potato chips.

ANNOUNCER (V.O.)

(TV)

... and we're going to stay on the air now. Repeating, three people are dead tonight as the result of an attack by an escaped mental patient...

Jill looks up at Jimmy.

JILL

Do you believe it?

JIMMY

No...

MR. GARRETT

I believe it. But they're not telling about the drugs involved. Lots of drugs involved. Had to be.

Jill gets up from the nurse's station and walks into the hospital room. Jimmy follows her to the door and peers in.

70 ANGLE ON HOSPITAL ROOM

70

Laurie is on the bed. Motionless. Mrs. Alves checks the I.V. Doctor sits in a chair holding his head.

DOCTOR

... and keep checking her. She ought to be coming around any time now.

JILL

Did you hear? Three people!

MR. ALVES

Where's Janet?

(CONTINUED)

70

CONTINUED:

70

JILL

She went to the lounge,
for a break.

MRS. ALVES

Well go get her. She forgot
to call Laurie's parents.

DOCTOR

They're at the party...
(grabs his head)
Ohhh...

The Doctor and Mrs. Alves leave the room.

71

CLOSE - JIMMY

71

He looks down at Laurie. He gently reaches out and
touches her head.

72

CLOSE - LAURIE

72

Slowly she opens her eyes. Looks back at him. Smiles.

LAURIE

Hi...

73

ANGLE ON HOSPITAL ROOM

73

Mrs. Alves pops her head into the room.

MRS. ALVES

Jimmy leave her alone. How
do you feel Laurie?

LAURIE

I feel sore all over. How
long do I have to wear this
cast?

Laurie has a cast on her right ankle to her knee.

MRS. ALVES

It was just a crack rather
than a break. Probably for a
few weeks.

LAURIE

Can Jimmy stay and talk?

MRS. ALVES

Not now, Laurie, get some rest.

(CONTINUED)

73 CONTINUED:

73

Mrs. Alves turns to Jimmy.

MRS. ALVES
(continuing)
Come on, Jimmy.

Mrs. Alves leaves the room.

JIMMY
Can I get you something to
drink?

LAURIE
(shrugs)
Sure.

JIMMY
How about a coke?

Laurie nods.

Just then Bud sticks his head in through the door.

BUD
C'mon, Jimmy, we gotta roll.
'Nother call just came in.

JIMMY
(to Laurie)
I'll get you that coke later.

BUD
(impatient)
Christ, hurry up!

They both head out the door.

CUT TO:

74 EXT. WALLACE HOUSE - NIGHT

74

The Wallace house. Across the street from the Doyle house. Lit by the headlights of several patrol cars. Dozens of PEOPLE mill on the sidewalk. Others come running up the street.

CAMERA BEGINS TO MOVE.

Past a remote TV crew recording live. The ANNOUNCER (heard before on TV) stands talking into a mike. He is lit by two sunglasses.

(CONTINUED)

ANNOUNCER

(into TV camera)

Moments ago police reported that Michael Myers, formerly of Haddonfield, who fled the Smith's Grove-Warren County Sanitarium last night, was believed to have burned to death. Meanwhile, three bodies were discovered in the upstairs bedroom of the house directly behind me. The identification of the victims is being withheld pending notification...

CAMERA MOVES to the PRODUCER of the TV unit. A young woman in her thirties. She talks feverishly to her ASSISTANT, a boyish 20-year-old.

PRODUCER

Forget that, forget that! I want to concentrate on this house. Talk to some kids. See if anyone saw anything.

She points to the Deputy who stands at the edge of the crowd.

PRODUCER

(continuing)

You need their parent's permission to use a statement. If you can't find the parents, get the statement anyway.

CAMERA MOVES CLOSER to the house. Brackett strides grimly up the lawn. Followed by Loomis and Deputy Hunt. Bud and Jimmy wheel the first stretcher out. A sheet-covered body.

Brackett's hand reaches down and raises the sheet.

Underneath is ANNIE. Brackett's daughter. 17. She is very white. Dried blood caked on her mouth. A gash across her throat. Eyes open. Staring into her father's.

Tears stream down his face.

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26A.

77 ON LOOMIS

77

Standing silently.

78 CLOSE ON ANNIE

78

Brackett's fingers. Touch Annie's face. Softly. Then
close her eyes.

79 ON BRACKETT, LOOMIS & HUNT

79

Brackett stares at his daughter for a moment, then pulls the sheet back over her.

BRACKETT

I have to tell my wife before
someone else does.

Brackett turns to Hunt.

HUNT

Go on home, Leigh. I'll
handle everything...

Then Brackett looks at Loomis. Stares at him.

BRACKETT

Damn you, what have you done?

LOOMIS

I'm sorry...

BRACKETT

You let him out.

Brackett walks away. Loomis watches him grimly.

Then the two other bodies are wheeled out of the house.
One at a time. Covered with sheets. Rolled right
past Loomis and Hunt.

HUNT

(hostile)

Anything else we can do for
you?

LOOMIS

If that wasn't Michael Myers
burning up in that car, there
will be more children slaughtered
tonight.

HUNT

He's dead. I saw him.

LOOMIS

You saw someone with a mask...

HUNT

It was him.

LOOMIS

I want it to be. But I
can't stop until I know
that for certain. Until I
know he's dead.

(CONTINUED)

HUNT

You're talking about him like
he's some kind of animal.

LOOMIS

He was my patient for fifteen
years. He became an obsession
with me because I discovered that,
in fact, there is nothing about
him, not conscience nor reason,
nothing that is remotely human.
An hour ago I stood and fired
six shots into him and he got
up and walked away. I'm talking
about the real possibility
that he's still out there.

Hunt just stares at him.

LOOMIS

(continuing)

Where are you taking the body?

HUNT

Coroner's office.

LOOMIS

Have a dentist meet me there in
half an hour.

The television Producer weaves her way through the
crowd and over to her Assistant.

PRODUCER

Wrap it up as soon as you can.
I'll meet you and the crew
at the hospital.

ASSISTANT

(mock salute)

Yes, boss.

The Producer walks around to her car past the
Announcer.

ANNOUNCER

... Not since that night fifteen
years ago to this day when young
Michael Myers tragically murdered
his sister can the town of
Haddonfield recall such a night
of infamy...

(CONTINUED)

80 CONTINUED

The Producer catches his eye. She runs her finger across her neck, signalling him to wrap it up. He nods.

She winds her way through the crowd to her car.

She starts the engine and pulls out and down the street.

81 INT. PRODUCER'S CAR

She fiddles with the dial on the radio looking for the newscast. Then she settles into her seat and stares at the road in front of her.

But something spooks her. Suddenly she turns around and looks over her shoulder.

81A PRODUCER'S P.O.V.

The back seat is empty.

81B BACK TO PRODUCER

She breathes a sigh of relief.

81C EXT. ROAD

The Producer's car heads toward the hospital when suddenly there's a THUMP ... THUMP ... THUMP. The left front tire is flat.

81D INT. CAR

The Producer groans.

81E EXT. ROAD

The Producer pulls her car off the side of the road, comes to a stop and gets out. She walks to the front of the car and finds the left front tire completely flat.

She looks up and down the road. She's in the middle of nowhere.

She comes back around to the trunk and inserts the key into the lock. Suddenly an ambulance comes over the crest of a hill and goes ROARING past, lights flashing. Just as suddenly as it appears, it disappears around a curve in the distance. Everything is quiet again.

The Producer opens the trunk. It's a mess. Old tennis rackets, a football, an old blanket covering God knows what ...

The Producer gets out the jack and the jack handle and begins jacking up the rear end of the car.

81F *A RED PICKUP TRUCK

comes around a curve and ROARS past the Producer's car, then jams on the brakes and backs up.

The DRIVER rolls down his window and looks over at the Producer struggling with the jack. He's a burly guy in his early thirties, drinking a beer and wearing a red plaid wool jacket and a Toronto Maple Leafs' baseball cap.

For a moment he just sits there. Then he gets out of the truck and walks over the Producer.

DRIVER

Hi. Howya doing?

PRODUCER

Oh, great, great ...

The driver looks down at the front end of the car suspended by the jack.

DRIVER

Not bad so far. Nothing like a squeeze who's good with her hands. That's what I always say.

He hands her his beer and jacks the car up a little higher. Then he looks at her and smiles. Quickly he bends down and loosens all the nuts holding the tire on. Then he takes the flat off and leans it against the car. Straightening up, he reclaims his beer and starts toward the trunk.

DRIVER

Guess you'll owe me one.

Leaving his beer on the floor of the trunk, he lifts the spare out and rolls it along the pavement to the front of the car. As he starts to put the tire on, the Producer's shapely stockinged leg is right at his eye level. As he reaches for a lug, he runs his grimy paw along her leg from the ankle to the knee.

DRIVER

So, trick or treat?

For a moment the Producer freezes under his touches. Then she quickly takes a step back.

PRODUCER

Listen, I didn't ask you to stop. I could have done it myself. So, why don't you just get back into your truck there and ... roll on out of here. Now.

81F CONTINUED

The driver lets the jack handle drop to the ground with a THUD. He stands up, holds out his hands innocently and shrugs.

DRIVER
Happy Halloween.

He looks over at her and smirks. She's like ice. He shrugs again and starts to back away.

DRIVER
Don't get your pretty little
dress dirty.

He hops back up into his pickup and starts the engine up with a ROAR. Then he takes off, spinning gravel under his wheels as he goes.

The Producer watches until he disappears around a bend; then she quickly stoops down and carefully begins tightening all the wheel lugs.

Finally she straightens up and lets the jack down. She carries the jack and the jack handle around to the trunk and tosses them on the floor. She doesn't notice that the beer can is missing.

She goes back to get the flat tire and half-rolls, half-carries it back to the trunk. Her hands and her dress are already filthy. She leans the flat against the back bumper to catch her breath before lifting it again.

SUDDENLY, THE SHAPE RISES UP FROM UNDER THE BLANKET IN THE TRUNK AND LEAPS ON HER!

There's a blur of silver across her throat and she tumbles to the ground.

81G HIGH ANGLE

The Shape rushes around to the driver's side and climbs in. The car starts with a ROAR and takes off down the road.

81H CLOSE ON THE PRODUCER

Lying by the side of the road. Her THROAT SLIT! Behind her, the flat tire spins around and around until finally it comes to as the lights of the car disappear in the distance.

82
THRU
86
OMITTED

87 EXT. CLINIC - NIGHT

87

The clinic. Quiet. Just a few lights on.

CAMERA DOLLIES PAST the parked cars. In the background we see MOTHER and GARY emerge from the emergency entrance and walk toward the parking lot.

CAMERA FOLLOWS THEM up to their station wagon.

MOTHER

Does it hurt?

GARY

(unable to talk)

Hi maufe his hon fire...

MOTHER

What, honey?

GARY

Maufe his hon fire...

MOTHER

Okay, honey, okay...

They get in the station wagon.

As the station wagon drives away a figure steps in CLOSE to CAMERA.

The tail lights of the station wagon disappear down the street. The figure moves out of the shot.

88 ANGLE ON EMERGENCY ENTRANCE

88

The clinic is in the background. The emergency entrance, in foreground, a parked car.

We see the reflection of a shape walking by along the side of the parked car. Rippling across the chrome.

The figure moves slowly, deliberately toward the clinic.

89 ANGLE IN PARKING LOT

89

We HEAR "Mister Sandman" as if from a radio off-screen.

CHORDETTES

Oh, Mister Sandman...

Send me a dream...

Make her the cutest thing

That I've ever seen...

(CONTINUED)

REVISED: 3/20/81

31.

89

CONTINUED:

89

A car pulls into the driveway, across the parking lot and stops in a space marked: STAFF.

KAREN, 24, dressed in a nurse's uniform, gets out. She is tall, dark-haired and pretty. She walks toward the clinic.

CUT TO:

90

AND

91

OMITTED

90

AND

91

92

INT. MAIN ENTRANCE - GUARD STATION

92

A desk at the end of the entrance hall. Mr. Garrett walks up and punches in with his key.

Karen appears at the glass doors. She bangs on them.

Mr. Garrett looks up. Waves and leans over his desk. He pushes a button.

There is a BUZZING and the door opens. Karen walks in.

(CONTINUED)

92 CONTINUED:

92

KAREN

Hello, Mister Garrett.

MR. GARRETT

Did you hear?

KAREN

On the radio.

MR. GARRETT

It was drugs. Teenagers on drugs...

CAMERA MOVES to a bank of TV monitors behind the guard station.

Several VIEWS of corridors and rooms. Each monitor is marked: NORTH, SOUTH, EAST, WEST EXITS; FRONT GATE; GARAGE; etc.

On one of the exterior cameras we SEE a figure walk by. Past a doorway. Through the shadows. And then suddenly he is gone.

Neither Mr. Garrett nor Karen see him.

CUT TO:

93 INT. LOUNGE

93

The staff lounge. A small, neon-lit room with plastic chairs, soda and coffee machines, a bulletin board. Budd and Janet sit watching an old black and white TV set. Jimmy paces back and forth.

ANNOUNCER (V.O. TV)

In the aftermath of the killings, the streets between Chestnut and 10th are jammed with people and cars...

Budd inhales deeply, smoking a joint.

BUDD

Boy, I sure could go for a pizza. A big one -- with sausage and onions and peppers. But no mushrooms. I hate mushrooms!

Nobody pays him any attention. Jimmy is too busy pacing and Janet is riveted to the TV set.

(CONTINUED)

BUDD

(continuing)

Christ, look at that! Looks
like a goddamn homecoming.

He offers a hit of the joint to Janet, but she shakes
her head.

JANET

I gotta go.

But she stays right there, transfixed by the tube.
Budd looks at her.

BUDD

So go.

JANET

Julie saw him, you know.

BUDD

Who?

JANET

Michael Myers.

BUDD

Come on ...

JANET

I swear. Yesterday when she
was coming to work.

BUDD

Where did she see him?

JANET

You know the Shop and Bag out
by the mall? She stopped at
the light and saw him walking
in that field behind the
Lost River drive-in. Julie
said he was so creepy...

BUDD

Julie's fulla shit. He escaped
last night.

JANET

You don't have to swear, Budd.

BUDD

She's a goddamn moron anyway.

JANET

Every other word you say is
damn or hell or shit!

BUDD

Sorry. I guess I just fuck-up
all the time.

Janet icily gets up and walks out of the lounge.

As Karen sticks her head in.

KAREN

Hi.

BUDD

You're late.

KAREN

I know. I gotta get on the
ward.

(CONTINUED)

3/24/81

34.

93

CONTINUED (2):

93

She glances at Jimmy. He continues to pace and hasn't realized she's even there.

KAREN
(continuing)
Hello, Jimmy.

JIMMY
Oh. Hi, Karen.

Karen looks at Budd and smiles.

KAREN
See you later.

BUDD
Right.

Karen leaves. Budd grins and rubs his hands together.

BUDD
(sings softly)
OH, MY LOVE, MY DARLING...
I HUNGER FOR YOU PIE...
OH I...
WILL BE THERE...

JIMMY
Just shut-up!

Budd glances over at Jimmy.

BUDD
What are you all revved-up
about?

JIMMY
Coulda been Ziggy, you know.
It could have been your brother
Mark that was killed.

BUDD
All right. So what do you want
me to do? Look, Jimmy, Rule Number
One: never get involved with a
patient. Nurses -- that's another
story. But patients, it's not good.
Never works out.

Jimmy turns away from him and starts to leave.

93

CONTINUED: (3)

93

BUDD

Where you going, college boy...?

Jimmy ignores him.

BUDD

(continuing)

I'm telling you -- listen to
old Budd...

The door closes.

BUDD

(continuing)

Shit, you wouldn't have made
fifteen minutes in Nam, college
boy.

94 NURSES STATION

94

Mrs. Alves is on the telephone. Janet stands nearby.
Looking very unhappy.

MRS. ALVES
(into telephone)
I'm trying to reach Mr. or
Mrs. Morgan Strode...
(pause)
They've left? Could you give
me another number... All right,
thank you.

Mrs. Alves hangs up.

MRS. ALVES
(continuing)
You should have called right
away. Now I can't find them.

JANET
I didn't know.

MRS. ALVES
Right away!

JANET
I'm sorry, Mrs. Alves.

Mrs. Alves dials again. Jimmy walks up to the nurses
station.

JIMMY
(whispering)
I'll be in with Laurie, cover
for me.

Mrs. Alves looks up.

MRS. ALVES
I heard that. Two minutes --
that's it.

CUT TO:

95 INT. HOSPITAL ROOM

95

Jimmy enters the room. Laurie's head turns slowly
toward him.

JIMMY
You awake?

(CONTINUED)

LAURIE

Yeah, I've just been thinking...
about Annie and Linda. I still
can't believe it.

JIMMY

They should have handled him
more carefully.

LAURIE

Who?

JIMMY

Michael Myers.

LAURIE

Michael Myers?

JIMMY

Yeah, he's the guy that was
after you.

LAURIE

You mean, the Meyers House --
the guy who killed his sister?

JIMMY

Yeah...

LAURIE

How did you know that?

JIMMY

It's all over the radio. TV, too.

LAURIE

I thought he was locked away --
State Hospital.

JIMMY

He escaped last night.

LAURIE

There was something so...
strange... about him... almost
inhuman... Oh god!

(she starts to
get upset)

JIMMY

Take it easy. The police have
got the whole town covered.
They'll find him.

(CONTINUED)

95 CONTINUED (2):

95

LAURIE

Why did he come back?

JIMMY

It's fifteen years ago to the day.

LAURIE

But why me...? Why did he want me? It was like he knew me! God, it was so awful. He just kept coming and coming! He wouldn't die!

Jimmy moves over to the bed to comfort her.

JIMMY

It's okay now, Laurie. It's all over now.

96 ON MRS. ALVES

96

as she enters. She's not happy to see that Jimmy is still there.

MRS. ALVES

Time's up, Jimmy, let's go!

JIMMY

Okay, okay...
(to Laurie)
I'll be back in a little while.

MRS. ALVES

No you won't! Visiting hours are definitely over.

JIMMY

(laughs)
You're so tough!

He advances on Mrs. Alves as if he were going to kiss her.

MRS. ALVES

I'm warning you!

He dances away from her, then stops at the door and winks back at Laurie before disappearing down the corridor.

(CONTINUED)

MRS. ALVES

(continuing;
mock disgust)

Men. Can't live with 'em --
can't live without 'em.

She props up another pillow behind Laurie's back.

MRS. ALVES

(continuing)

How's that shoulder feel?

LAURIE

A little better.

MRS. ALVES

Good. We've been trying to get
a hold of your parents. Doctor
Mixer told me they were at the
same party he was, but they're
not at home. Do you have any
idea where else they might be?

LAURIE

No.

MRS. ALVES

I'll just keep trying.

She picks up the phone next to Laurie's bed, tries
dialing, then frowns, pushes another line and tries
again.

MRS. ALVES

(continuing)

Oh, this is just...

(puts down
the receiver
and calls out
into the hall)

...Janet!

as she enters Laurie's room.

JANET

Yes, Mrs. Alves?

MRS. ALVES

Go tell Mister Garrett we're
having trouble with the phones.
Right now.

(CONTINUED)

97 CONTINUED:

97

JANET

But he's down at the other
end of the...

MRS. ALVES

Janet.

JANET

Yes, Mrs. Alves.

She walks out of the room. Mrs. Alves tries to dial
once more, then hangs up again.

LAURIE

(alarmed)

What's wrong with the phones?

MRS. ALVES

It's nothing to worry about.
You try to get some more rest
now. I'll let you know when
we get a hold of your parents.

Mrs. Alves leaves, turning out the lights as she goes,
plunging the room into semi-darkness.

98 CLOSE ON LAURIE

98

She turns and picks up the phone next to her bed. The
lines are dead. Quickly, she looks over at the window.

99 LAURIE'S POV

99

The window. Shadows of trees splay on the wall.
Branches twist in the wind.

100 CLOSER ON LAURIE

100

Her eyes fill with fear.

101
THRU OMITTED
109

101
THRU
109

110 EXT. CLINIC - NIGHT

110

Outside the clinic. Mr. Garrett walks up. Trains his
flashlight up into the air.

(CONTINUED)

- 110 CONTINUED: 110
- The Producers car is parked near the entrance of the clinic.
- 111 ANGLE ON THE TELEPHONE POLE 111
- The beam hits a solid line of wires. Everything seems to be in order.
- 112 ON GARRETT 112
- Puzzled, he turns and starts back for the clinic.
- He's almost to the door.
- CRASH!
- Garrett spins around. He shines his flashlight.
- 113 POV - TRASHBIN 113
- A trashbin by the corner of the building. Quiet. Still.
- 114 ANOTHER ANGLE 114
- Mr. Garrett slowly walks over to the trashbin.
- Slowly he grasps the lid. And opens it. The hinges CREAK. He pokes his flashlight inside.
- 115 POV - INSIDE TRASHBIN 115
- The beam dances across mounds of trash.

43.
116 CLOSE ON GARRETT 116
Staring into the bin.

117 POV - INSIDE TRASHBIN 117
A dark pool on some boxes. Garrett's fingers touch the pool. He holds the tips to the flashlight beam. Blood.
Suddenly a cat springs out of the trash SCREECHING!
Lunging at Garrett!

118 ON GARRETT 118
He jumps back, startled. The lid of the trashbin SLAMS down!
Garrett watches the cat race across the parking lot. He pulls himself together. And shines his flashlight all around the building.

119 POV - WINDOW 119
The flashlight beam hits a window that is partially open.

CUT TO:

120 INT. ENTRANCE HALLWAY 120
Mr. Garrett walks in through the glass doors. Peers into a couple rooms.

121 INT. STOREROOM 121
He appears in the doorway. Flashlight beam spinning around the dark storeroom.

122 CLOSE ON BOXES 122
The beam stops on several boxes that have been ripped open.
Mr. Garrett reaches into one of the boxes and checks the contents: SYRINGES! Long and dangerous-looking needles!
Suddenly, something else catches his eye: On the floor next to the boxes is a dark trail. Small drops of blood!

CUT TO:

123 INT. CHILDREN'S WARD

123

The children's ward is decorated with Halloween streamers, black cats and pumpkins. The remnants of a party are scattered through the halls. There are only three CHILDREN, however, on the ward, and they are sound asleep. One little boy sleeps with a Superman costume on.

At the nurse's station is Karen. Behind her is a glass window looking into the infant ward. Mrs. Alves walks up.

MRS. ALVES

You were late again tonight.

KAREN

Only fifteen minutes.

MRS. ALVES

That could be the difference between life and death for one of those kids.

KAREN

I'm sorry, I just...

MRS. ALVES

(cuts her off)

I don't want to hear any excuses. You're a good nurse, Karen. I'd hate to lose you. But you've got to learn to be on time.

As they continue to talk CAMERA MOVES IN on the infant ward. On the glass that protects the babies from the outside world are paper witches and black cats. Inside their cribs are decorated with orange and black crepe paper.

Suddenly a shadow passes over the cribs.

124 SHAPE'S POV (PANAGLIDE)

124

The POV moves through the infant ward. Past the sleeping babies. Up to a door.

The doors swing slowly open. The POV peers around them.

Just down the hall are Karen and Mrs. Alves. The POV moves off in the other direction. Through the children's ward. Past the beds. Keeping in the shadows.

Up to the end of the ward.

(CONTINUED)

124 CONTINUED:

124

And stops. In front of a clown mask lying on the floor.

The POV moves down to the mask. His hand reaches for it. Drops of blood from his fingertips spatter on the mask.

Suddenly the hand grabs the mask, crumples it and tosses it away.

Then the POV starts to move. Through some doors. On down a hallway. Absolutely silently. At lightning speed!

CUT TO:

125 EXT. HOSPITAL PARKING LOT

125

The television camera crew van pulls into the lot along with a station wagon. Right next to the producer's car. The crew gets out.

ASSISTANT PRODUCER

C'mon, let's go find Debra.
I'll bet she's already got
everything lined up.

126 OMITTED

126

127 CHILDREN'S WARD

127

Mrs. Alves straightens up at the SOUND of voices far off down the corridor.

KAREN

Sounds like a party.

MRS. ALVES

We'll see about that.

She starts off down the hallway.

128 INT. CORRIDOR

128

Mrs. Alves turns the corner into a long corridor. We TRACK ALONG WITH her. Her face is stern. In the b.g. a dark shape slips out of a fire door and starts back toward the baby ward!

129 SHAPE'S POV (PANAGLIDE)

129

The POV MOVES down hall until it ROUNDS a corner and Karen comes into VIEW. Suddenly, Jimmy appears walking toward her.

The POV DARTS BACK out of sight around the corner.

130 CHILDREN'S WARD

130

Jimmy slows down as he nears Karen's desk.

KAREN

What's all the excitement about?

JIMMY

A TV crew just drove up. They must want to talk to Laurie.

KAREN

Wait 'til they tell it to Mrs. Alves!

JIMMY

Yeah! I'm gonna go check it out. See you later.

131 SHAPE'S POV (PANAGLIDE)

131

The POV MOVES along the corridor, opens the fire door and BEGINS TO DESCEND the stairway. Down into the shadows of the basement.

132 INT. CORRIDOR

132

The fire door closes just as Jimmy comes into VIEW, rushing past.

133 NURSES' STATION

133

The camera crew, the assistant producer, the announcer, Janet and Jill -- and Mrs. Alves straightening them all out.

(CONTINUED)

133 CONTINUED:

133

MRS. ALVES

No cameras allowed inside the hospital -- those are the rules! So just pack up your gear and move out of here.

ASSISTANT PRODUCER

Debra told us to meet her here. Didn't she work everything out? She's the producer.

MRS. ALVES

Doesn't matter who she is -- the rules are the rules.

ANNOUNCER

We just wanted to get a reaction from Laurie Strode about Michael Myers' death.

MRS. ALVES

Sorry, but you'll have to leave right now. Don't make me call security.

Jimmy joins the crowd. He's overheard the announcer's comment.

JIMMY

Michael Myers is dead? When did that happen?

ANNOUNCER

About twenty minutes ago. A policeman nailed him -- literally.

MRS. ALVES

All right, let's go! C'mon.

She begins ushering everyone back down the hallway.

JIMMY

Are you sure he's dead?

ANNOUNCER

Oh, yeah. They don't come any deader. He burned up alive. Car wreck.

134 NURSES' STATION

134

Jimmy passes Jill and Janet, heading for Laurie's room.

(CONTINUED)

134 CONTINUED:

134

JILL

Jimmy, don't! You're gonna
get us in trouble.

JIMMY

It's okay. She's busy.

He slips past. The two nurses exchange a look.

135 INT. HOSPITAL ROOM

135

The room is dark. Laurie wakes with a start when
Jimmy enters.

JIMMY

It's okay. Everything's okay.

He turns on the light next to her bed.

LAURIE

(confused)

What time is it?

(CONTINUED)

JIMMY

The police got Michael Myers.
He's dead, Laurie. You don't
have anything more to worry
about.

LAURIE

He's not dead.

JIMMY

He is, Laurie. I just talked
to a reporter. He was in some
kind of an accident.

LAURIE

He didn't die. He's still
out there. You've got to
believe me.

She tries to struggle out of bed. Jimmy stops her.

JIMMY

It's over, Laurie. It's all
over.

LAURIE

No, he's still out there! I
know he is! You got to help
me! I've got to get out of
here!

She struggles harder. Jimmy can barely hold onto her.

JIMMY

Laurie -- cut it out!

LAURIE

(beginning to
go out of
control)

He'll find me here! You've
got to help me. Please help
me!

Jimmy doesn't know what to do.

JIMMY

(calls out)

Janet! Jill!

The two nurses rush in. Laurie is beginning to sob.

LAURIE

I've got to get out! I've got
to get out!

(CONTINUED)

135 CONTINUED: (2)

135

JIMMY

(to Janet)

Go get Doctor Mixter -- quick!

She rushes out.

JILL

(to Jimmy)

Stay with her. I'll get
Mrs. Alves.

she dashes out, too. Jimmy tries to comfort Laurie.

JIMMY

Take it easy. Everything's
gonna be okay.

136 EXT. NURSES' STATION

136

Janet and Dr. Mixter come racing toward the nurses' station from one direction, while Jill and Mrs. Alves rush toward it from the other direction.

137 INT. HOSPITAL ROOM

137

Laurie is nearly out of control when everyone comes bursting in. Dr. Mixter takes in the situation with one look.

DR. MIXTER

Jill, get me 5 mgs. of
diazepam.

Mrs. Alves moves in to prepare one of Laurie's arms.

LAURIE

No! Don't put me to sleep!
He'll find me!

Jill comes back in with the sedative and quickly begins to prepare the hypodermic.

Suddenly all the lights go out! The room is plunged into total darkness.

JANET

Oh no!

138 CLOSE ON LAURIE'S FACE

138

We can SEE her eyes in the darkness. Wide and terrified.

139 FULL SHOT

139

as the emergency generator kicks in. The lights return, but now only at half-power. (NOTE: from here on, the clinic is lit with half as many lights as before.)

JIMMY

Emergency generator kicked in.

140 A SHOT OF KAREN IN THE CHILDREN'S WARD

140

looking around her in the half light.

141 A SHOT OF BUDD IN THE LOUNGE

141

disgustedly throwing away his magazine.

142 A SHOT OF MR. GARRETT IN THE CORRIDOR

142

standing next to the vending machine.

MRS. ALVES (V.O.)

I'm gonna have to have a talk
with Garrett about this.

JILL (V.O.)

Or Budd...

143 INT. HOSPITAL ROOM

143

Dr. Mixter moves toward Laurie with the hypodermic.
Desperately, she appeals to Jimmy.

LAURIE

Don't let them do it to me.
You've got to believe me!
He's not dead!

144 CLOSE ON LAURIE'S ARM

144

The hypodermic needle jabs into the vein.

145 CLOSE ON LAURIE

145

LAURIE

No...

Then her voice drifts off and she stops struggling.
Her eyes begin to glaze over.

146 FULL SHOT

146

The whole room breathes a sigh of collective relief.

CUT TO:

147 INT. CORONER'S OFFICE - NIGHT

147

WHAM!

A sheet is ripped away. Underneath we see a flash:
a horribly burned, charred body! Black and red and raw.

148 ANOTHER ANGLE

148

Loomis, Hunt and GRAHAM, the dentist, stand over the body on a slab. Peering down at it.

GRAHAM

Difficult.

HUNT

(almost
nauseous)

What do you mean...?

GRAHAM

Even the gums are charred.
But look here. Along here.
No fillings. He's young.
Maybe seventeen, maybe
eighteen...

LOOMIS

Michael Myers was 21.

GRAHAM

A positive I.D. means we check
X-rays and dental records.

HUNT

And they're in Smith's Grove.

LOOMIS

That'll take hours.

GRAHAM

No other way to know for sure.
I'm sorry.

Loomis looks at Hunt.

LOOMIS

We don't have hours.

CUT TO:

149 INT. CORONER'S OFFICE HALLWAY

149

CAMERA TRACKS WITH Loomis and Hunt down the hallway.

LOOMIS

Listen to me. You must now
assume he is still alive.

PATROLMAN #1 and #2 round the corner. Hunt stops them.

HUNT

Everybody goes back out.

PATROLMAN #1

But we just closed it up.

HUNT

I want a sweep from Chestnut
south to the Bypass. Every
street, every house, every
backyard.

The Patrolmen rush off. Loomis and Hunt continue down
the hall.

LOOMIS

Thank you.

HUNT

I knew Annie Brackett. The
other kids too. And now there
may be another boy lying on
that slab in there who died
because of you. So don't thank
me, doctor. Just help me
find him. And stop him.

LOOMIS

All right...

HUNT

Any ideas?

LOOMIS

Well... If he was wounded,
he might have tried to get
home...

CUT TO:

150 INT. CHILDREN'S WARD

150

Karen is busy filling medical trays for the next night.
The ward is quiet. Janet comes walking down the
corridor and stops to chat.

(CONTINUED)

JANET

What a night!

KAREN

What happened to the lights?

JANET

I don't know. But you want to hear something really creepy?

KAREN

What?

JANET

Somebody broke into the storeroom. Mr. Garrett said some stuff was gone.

KAREN

It was probably Mr. Garrett.

JANET

I don't think it's funny. It's just real creepy.

KAREN

Why? What was missing?

JANET

(grimly)

Hypodermic needles!

KAREN

(laughs)

Oh, that's just Budd.

JANET

That's not very funny either.

KAREN

Hey, take it easy, Janet.

JANET

Yeah, well, Mrs. Alves told me to go talk to Mr. Garrett and now I can't find him. Has he come by here recently?

KAREN

No.

JANET

Yeah and I can't find Mrs. Alves now, either. It's just real creepy.

(CONTINUED)

150 CONTINUED (2):

150

KAREN

(laughs)

Relax, Janet. You're getting
all worked up over nothing.

JANET

Easy for you to say. You
didn't hear Laurie Strode
screaming about how Michael
Myers is still out there --
how he's coming to get her!

KAREN

I thought he was dead.

JANET

He is. She just flipped out.
I'm telling you -- it's pretty
creepy. I gotta go.

KAREN

See you later.

Janet walks off down the corridor. Karen watches her
disappear. Then looks around once. The conversation
spooked her a little -- even though she'd never admit
it. The ward is quiet again. She goes back to filling
trays.

BUZZZZ! A warning buzzer startles her. She jumps at
the sound. Then leans over the desk and looks back
down the hall.

151 KAREN'S POV - ROOM

151

Above a doorway one of the patient's warning lights is
on.

152 ON KAREN

152

She gets up from the desk and starts down the hall.
CAMERA MOVES WITH her.

The hall is darker as she walks further from the desk.
Karen turns back and looks. Nothing. No one around.
She continues to the patient's door and opens it.

153 ON DOOR

153

Karen presses against the door. It is stuck as if
something heavy is pressing from the other side.

(CONTINUED)

153 CONTINUED:

153

She pushes harder. The door swings open into a completely black room.

154 CLOSE ON KAREN

154

She squints her eyes. trying to adjust to the darkness.

155 KAREN'S POV

155

It is very quiet except for the breathing of the patient lying in bed covered by a blanket.

156 ANOTHER ANGLE

156

Karen walks into the room. Over toward the bed.

She leans over the patient to adjust the blankets.

Suddenly the shape under the blankets grabs Karen and pulls her down onto the bed!

157 CLOSER ANGLE

157

Karen struggles wildly. Her legs dangle over the side of the bed, thrashing around. She opens her mouth to scream. A hand comes around her face to stifle the sound.

Karen manages to get her teeth around a finger covering her mouth. She chomps down on it. Hard!

The shape under the blanket SCREAMS and lets go of her! It sits up. The blanket drops.

BUDD

Shit!

Karen stares at him.

KAREN

You dork!

Budd shakes his hand wildly, tenderly blowing on his finger.

BUDD

You could have broken it!

KAREN

I wish I had.

(CONTINUED)

157 CONTINUED:

157

Karen reaches in her uniform and produces a pair of scissors.

KAREN

(continuing)

I also could have used these on you. What an asshole!

BUDD

Happy Halloween.

Karen gets off the bed.

KAREN

You're the biggest jerk I've ever known, Budd.

Budd suddenly grins devilishly.

BUDD

But you love me.

KAREN

I'm an idiot.

BUDD

Let's go down to the therapy room. Budd's finger needs some...therapy.

KAREN

I can't leave the kids now.

BUDD

Karen...

KAREN

We gotta wait until Marlowe comes on.

BUDD

(looks at his
watch)

That's another three hours.
Budd can't wait.

KAREN

Budd'll have to.

BUDD

Everybody's all weirded out tonight. All this Michael Myers crap. I just want to get away for a little...

(CONTINUED)

157 CONTINUED (2):

157

KAREN

What happened to the lights?

BUDD

They go out twice a week.
C'mon, the therapy room's
only three doors down.

KAREN

Budd...

BUDD

Think about it.

KAREN

I can't.

BUDD

Everybody else is in the east
wing, right? All weirded out,
right?

Karen looks at him for several beats.

KAREN

If we left the door open we
could hear someone coming.
Or if one of the kids started
to cry.

BUDD

Exactly.

KAREN

I gotta check out things first.

BUDD

Fifteen minutes.

KAREN

If everything's okay.

Karen goes out the door. Budd holds his finger
gingerly.

CUT TO:

158 INT. HOSPITAL ROOM

158

CAMERA SLOWLY DOLLIES IN on Laurie.

IN to her face. Eyes closed. Sleeping.

IN to a CLOSE-UP.

(CONTINUED)

158 CONTINUED:

158

We hear her FATHER'S VOICE OVER.

FATHER (V.O.)
I told you we shouldn't have
brought her!

159 INT. CAR - DAY (DREAM SEQUENCE)

159

Laurie, dressed in her hospital gown, climbs in the
back seat of a car. Everything is misty. In a dream.

LAURIE
Please, don't fight...

160 LAURIE'S POV - FRONT SEAT (DREAM SEQUENCE)

160

LAURIE'S MOTHER AND FATHER are in the front seat. It
is a bright, sunny day. The parents are arguing.

FATHER
He saw her! He saw her....!

161 INT. LAURIE'S HOUSE - DAY (DREAM SEQUENCE)

161

Laurie, in a pretty print dress, walks across the living
room. CAMERA MOVES WITH her.

LAURIE
Who was it, Mom? Why won't
you tell me? Why won't you
ever tell me anything?

162 ON MOTHER (DREAM SEQUENCE)

162

TRACK IN on Laurie's mother. Her back is to CAMERA.
She turns around.

MOTHER
I told you. I'm not your
mother.

163 INT. CAR - FRONT SEAT (DREAM SEQUENCE)

163

The mother and father continue to argue.

MOTHER
I told you.

FATHER
But he saw her!

REVISED: 3/20/81

60.

164 ANGLE ON LITTLE LAURIE (DREAM SEQUENCE) 164

Little Laurie, now 8, clutches a doll. Still sitting in the backseat. Looking at her parents fighting. Terrified. She looks down at her doll.

165 CLOSE ON DOLL (DREAM SEQUENCE) 165

The doll. Suddenly blood trickles out of its mouth

166 INT. HOSPITAL ROOM - CLOSE ON LAURIE 166

Her eyes spring open! She awakens from the dream. Still drugged. Looks around the room. Then drifts back into a fitful sleep.

167 INT. LOCKER ROOM 167

Janet walks into the locker room. Tall, green lockers in rows. Bare light bulbs in the ceiling.

She walks down a row of lockers. And stops at one that is open.

168 CLOSE - LOCKER 168

The name plate: Virginia D. Alves.

CAMERA PANS to the interior of the locker. Mrs. Alves' clothes are still inside.

169 ON JANET 169

JANET

Mrs. Alves?

No reply.

Janet turns and walks out of the locker room.

CUT TO:

170 EXT. MYERS HOUSE - NIGHT 170

Hunt's patrol car moves up the street and quickly pulls over to the curb.

(CONTINUED)

170 CONTINUED:

170

CAMERA PANS FROM Hunt's car to the Myers house.

Old. Two-stories. Weatherbeaten and abandoned. But now it is surrounded by a CROWD of people swarming across the lawn.

KIDS throw rocks and bricks at the house. MEN stand on the sidewalk drinking beer. And then YELLING and throwing the cans.

Another Highway Patrol car pulls up. Two OFFICERS get out and start restoring order.

171 INT. HUNT'S PATROL CAR

171

Loomis stares at the scene.

HUNT

(into microphone)

This is Hunt. Send me another vehicle. Old Myers house. 45 Lampkin Lane.

LOOMIS

The tribe. Three of their own were butchered. This is the wake.

Hunt grabs his shotgun from the rack. Loomis takes out his .357 and checks the chamber again. He notices Hunt's expression.

LOOMIS

(continuing)

Heightens my sense of security.

172 EXT. MYERS HOUSE

172

Hunt and Loomis get out. The officers have begun to push the crowd back and disperse them.

Two other PATROLMEN with flashlights emerge from the front door of the Myers house. Hunt and Loomis walk up to meet them.

PATROLMAN #1

Empty. Plus, we covered the whole east end of town, Gary. Nothing.

(CONTINUED)

172 CONTINUED:

172

HUNT

Cover it again.

PATROLMAN #1

He just ain't there.

HUNT

Cover it again.

The patrolmen walk away. Loomis and Hunt turn to watch the other officers struggling against the YELLING, angry crowd.

HUNT

(continuing)

Haddonfield was a pretty quiet town until tonight. The only shots fired around here were to start the track meet at the high school.

Loomis turns and looks at the Myers house. He pulls a pack of cigarettes out of his pocket. Taps one out of the pack. Then feels his trench coat for matches.

LOOMIS

But there was one night in 1963. The night Michael Myers murdered his sister. In that upstairs bedroom. With a large butcher's knife.

HUNT

I remember. I was sixteen years old.

Hunt reaches in his pocket and takes out a BIC lighter. He hands it to Loomis. Loomis lights his cigarette. Offers the lighter back to Hunt.

HUNT

(continuing)

Keep it.

LOOMIS

It was on Halloween night. It's his anniversary, Mister Hunt. He's come back.

HUNT

After fifteen years?

(CONTINUED)

LOOMIS

He waited with extraordinary patience. There was a force inside him biding its time. The staff grew accustomed to his immobility and silence. To them he was the perfect patient. He never spoke, he never cried, he never moved. He just waited. The staff was unprepared. They didn't know what he was.

HUNT

Did you?

LOOMIS

I knew.

CRAIG and RANDY, two teenage boys, manage to slip past the restraining officers and hurry up to Hunt and Loomis.

CRAIG

Mister Hunt...

HUNT

What is it, Craig?

CRAIG

I'm worried about Bennett Tramer.

RANDY

He's not home yet.

CRAIG

He left the party at ten.

HUNT

(looks at
his watch)

Just a little after eleven...

RANDY

He was real drunk.

LOOMIS

How old was he?

CRAIG

Seventeen.

RANDY

He had this stupid mask on...

(CONTINUED)

172 CONTINUED: (3)

172

Hunt and Loomis look at each other.

CRAIG
We're scared something
happened to him.

HUNT
All right, boys.

RANDY
(whispers)
Mister Hunt... I'd appreciate
it if you wouldn't tell my
Dad I was at a party tonight...

HUNT
Go on home now.

The boys run off.

LOOMIS
Seventeen. Wearing a mask.

HUNT
Oh God...

LOOMIS
Better get his dental records.

Patrolman #1 rushes up to Hunt.

PATROLMAN #1
Old Reservoir Road. They got
a break-in at the elementary
school. They're pretty sure
it's him!

LOOMIS
Let's go!

They quickly rush back to the patrol car.

173 EXT. CLINIC - NIGHT

173

HOLD on the clinic for a beat. From the outside,
everything seems serene and peaceful.

174 INT. THERAPY ROOM - NIGHT

174

Cold and sterile tiles. In the center of the room is
the whirlpool. It is big enough for four to six
patients. All around the whirlpool are exercise
machines and walking bars. At one end of the room is
a glass-enclosed area.

(CONTINUED)

174 CONTINUED:

174

Budd sits in the whirlpool. Bubbles swirl around him. Karen enters the room. She leaves the door open just a little.

BUDD

Hurry up.

Karen heads for the dressing room.

KAREN

I don't want to wrinkle my uniform.

Budd dunks his head underwater and comes up.

175 ANGLE FROM INSIDE GLASS-ENCLOSED ROOM

175

Inside the control room. Through the steamy glass we SEE Budd in the whirlpool. We hear no sound from the therapy room.

A second later Karen's naked form moves from the dressing area to the tub. She slides into the bubbling water.

Then Budd and Karen embrace in the tub. Laugh. Splash water on each other. In total silence.

CAMERA PULLS BACK SLIGHTLY. Standing behind the glass in the shadows is the shape. Slowly, carefully he moves.

CAMERA FOLLOWS his hand. He reaches to a temperature gauge.

It reads: 104. His hand turns up the gauge.

176 ON BUDD AND KAREN

176

Now Budd and Karen kiss. Their hands moving over each other in the swirling water. Steam rises all around them.

Finally Karen pulls away.

KAREN

It's getting hotter in here.

BUDD

It's just me.

KAREN

You wish.

(CONTINUED)

176 CONTINUED:

176

BUDD

I know.

He kisses her. She pulls away again.

KAREN

I'm not kidding. It's too hot now.

177 ANGLE ON TEMPERATURE GAUGE

177

The gauge reads 115°.

178 ON BUDD AND KAREN

178

KAREN

Check it, Budd.

BUDD

It's too cold out there.

KAREN

It can get cold in here.

BUDD

Gotcha.

Budd gets out of the tub.

179 ANGLE FROM INSIDE GLASS-ENCLOSED ROOM

179

Budd walks over to the glass-enclosed room, opens the door and steps inside. Behind him through the glass Karen in the whirlpool is just a hazy, steamy, blur.

Budd looks at the gauge.

180 POV - TEMPERATURE GAUGE

180

122°.

181 ON BUDD

181

BUDD

What the...?

He reaches for the gauge.

182 ANGLE ON GAUGE

182

Now 124°. Budd's hand reaches to turn it down.

SNAP! Another hand clamps down on his!

183 ON BUDD AND SHAPE

183

The shape springs up! In a flash he loops a stethoscope around Budd's neck! And pulls the ends taut!

Budd opens his mouth to scream. Nothing comes out. He struggles wildly, pounding on the shape. The shape tightens the ends of the stethoscope.

184 INT. THERAPY ROOM

184

Karen hops up out of the whirlpool and sits on the side. Steam rises all around her.

Behind her, in the glass-enclosed room, we can see Budd and the shape locked in a death struggle! But Karen doesn't see this.

She picks up a towel and wipes her face. Her skin is red.

Then in the glass-enclosed room behind her the shape drags Budd down to the floor.

185 ANGLE FROM GLASS-ENCLOSED ROOM

185

Through the glass. Karen sitting at the edge of the whirlpool. The shape stands up into FRAME. Watches her.

186 ON BUDD

186

Lying on the floor. Dead. Eyes open. The round, hearing part of the stethoscope is stuffed in his mouth.

187 ON TEMPERATURE GAUGE

187

The gauge now reads 127°. In the red zone.

188 CLOSE ON KAREN

188

Behind her we SEE the door of the glass-enclosed room open. The shape starts slowly walking toward her.

(CONTINUED)

188 CONTINUED:

188

KAREN

Budd, forget it. I have to
get back to work.

The feet get closer and closer to Karen.

KAREN

(continuing)

You want to go for breakfast
later?

The feet stop right behind her.

KAREN

(continuing)

Look, I'm sorry. I just
gotta get back.

The feet stand motionless.

KAREN

(continuing)

Come on, Budd. Don't be this
way.

WHACK!

The shape grabs her head!

Pushes her forward!

189 ON HOT, SWIRLING WATER

189

Karen's head goes into the steaming water!

190 ON KAREN'S FEET

190

They thrash around uncontrollably!

191 ON KAREN

191

The shape lifts Karen's head out of the water!

Her face is red. Raw. Steaming.

Then he shoves her back in!

192 ON THE SHAPE

192

Through the steam. He watches her. One eye blazing
behind his mask. The pale, neutral features of a man
weirdly distorted by the rubber.

193 ON KAREN

193

Her body stops struggling. Relaxes.

Again he pulls her head out of the water.

Her face is swollen. Blistered. As if someone has smeared vasoline all over it. It doesn't resemble Karen anymore.

The shape pushes her head back in. Then shoves the rest of her body in the whirlpool.

CUT TO:

194 INT. NURSES' STATION

194

Jill is seated at the desk, talking on the phone.

JILL
(into the
phone)

I don't know what the problem
was -- they were just out of
order for awhile...

Jimmy walks up. Looks around for some sign of Mrs. Alves, then walks over to the hospital room and starts to peer in.

JILL
(continuing;
into the
phone)
Hang on a sec...
(to Jimmy)
Jimmy, don't go in there!

JIMMY
I just want to make sure she's
okay.

JILL
If Mrs. Alves catches you in
there again, she's gonna kill
me!

JIMMY
It's all right -- I won't be
long.

Just then Janet comes up the hallway.

JANET
I can't find Mr. Garrett
anywhere. Or Mrs. Alves.

(CONTINUED)

194 CONTINUED:

194

JIMMY

See? Nothing to worry about.

He moves toward the hospital room door.

JANET

I can't figure it out. Her
clothes are still in her locker...

JILL

Did you look on C ward?

195 INT. HOSPITAL ROOM

195

Dark. Jimmy enters and walks quietly over to the bed.
Laurie is propped up against the pillows. Her eyes
are open.

Jimmy sits down on the corner of the bed.

JIMMY

(whispers)

Laurie... I know you don't
know me... But I want you to
know I promise I won't let
anything happen to you... I
promise.

Laurie doesn't respond. Not even a flicker of
recognition. She just keeps on staring straight ahead.
A puzzled look comes over Jimmy's face.

JIMMY

Laurie?

Nothing. No reaction.

Slowly, Jimmy moves his hand up and down in front of
her face. Her eyes don't blink.

Jimmy reaches for her wrist to take her pulse.

JIMMY

Shit!

He rushes out of the room.

196 INT. NURSES' STATION

196

Jimmy comes racing out into the hallway.

(CONTINUED)

196 CONTINUED:

196

JIMMY

Something's wrong with Laurie!
I can barely feel her pulse.
I think they gave her too much
diazepam!

JILL

(into the
phone)

I gotta call you back!

she hangs up and rushes into the room. A second later
she reappears. She grabs the phone off the hook and
dials a number.

JILL

(continuing)

No answer. He's probably
sleeping it off.

(to Janet)

Go get Doctor Mixter! Fast!

Janet rushes off down the hallway. Jimmy and Jill go
back into the room.

197 INT. HOSPITAL ROOM

197

Jill checks Laurie's pulse, then looks at her eyes,
lifting the lids to check the pupils.

JILL

Looks like an anaphylactic
reaction. Gonna need adrenalin.

JIMMY

Goddamn Doctor Mixter! What's
taking him so long!

JILL

Take it easy, Jimmy. She'll be
okay.

198 INT. ANOTHER HALLWAY

198

Janet turns a corner and dashes down another hall. She
comes to a door and goes in.

199 INT. DOCTOR'S OFFICE

199

The office is empty. A desk lamp is on. Another door
is open across the room. There is light from Doctor's
inner office. And the SOUND of a shower running.

(CONTINUED)

72.
199 CONTINUED: 199

JANET
Doctor!

200 JANET'S POV - DOOR 200

Through the open door we get a glimpse of Doctor's inner office. The door to his bathroom is open. The SOUND of the shower from inside.

201 ON JANET 201

JANET
Doctor, this is an emergency!

She moves forward.

202 JANET'S POV - INNER OFFICE - BATHROOM 202

The POV moves toward the inner office. Through the door. To the door to the bathroom. Then peers inside.

The bathroom. The shower door is open. The shower on. And water on the floor.

203 ON JANET 203

JANET
Doctor!

204 JANET'S POV - INNER OFFICE 204

Her POV swings around now to the inner office.

A chair. With clothes, socks and shoes on it.

Then past some file cabinets.

To a desk.

And Doctor sitting there. His back to CAMERA. Motionless.

205 ON JANET 205

She takes a step toward him. Puzzled.

(CONTINUED)

205 CONTINUED:

205

JANET
It's Laurie Strode, Doctor.
You'd better come quick!

206 JANET'S POV - DOCTOR

206

Her POV MOVES around slightly, revealing Doctor slumped over his desk, his head propped up by a desk lamp.

207 ON JANET

207

Her stares. Her mouth opens slightly, her brows furrowing in confusion.

208 CLOSER ON DOCTOR

208

Slumped over his desk. But now we can see a hypodermic needle sticking out of his right eye!

209 ON JANET

209

Now she opens her eyes wide. And her mouth further to scream.

And then a hand SNAPS over her mouth!

The shape steps in right behind her!

His other arm whips in front of her eyes!

210 JANET'S POV - SHAPE'S HAND

210

The shape's hand holds a brand new hypodermic needle. He pops the plastic guard off the needle. And with his thumb pulls back the plunger. And there's nothing but air in the tube!

211 CLOSE - JANET'S EYES

211

Wide with fear!

212 ON JANET'S WAIST

212

The shape behind her, holding her fast! Her legs struggle! Kick! Twist to get out of his grasp!

213 CLOSE - HAND

213

The shape's hand rises in the air! Holding the hypodermic needle! Then it swoops down!

214 CLOSE - JANET

214

The needle SLIDES into Janet's temple!

His thumb jams the plunger down, injecting air into Janet's bloodstream!

Her eyes go up in her head!

215 ON JANET'S WAIST

215

Her legs slowly stop struggling. Then her hands droop down at her sides. Completely and totally lifeless now.

216 WIDE SHOT

216

Backlit by the desk lamp, the shape and Janet are silhouetted figures. Slowly the shape releases Janet. She slides down his body and crumples onto the floor.

The shape stands above her for several beats. Looking down. Staring.

CUT TO:

217 INT. HOSPITAL ROOM

217

Jimmy goes from Laurie to the door and looks out.

218 JIMMY'S POV

218

The corridor is empty in both directions.

219 BACK TO THE ROOM

219

Jimmy comes back in and checks Laurie's pulse again.

JIMMY

Christ! I can't believe this! Where the hell is he?

JILL

He'll be here!

(CONTINUED)

219 CONTINUED:

219

JIMMY
This is ridiculous! I'm
gonna go find Mrs. Alves!

He rushes out.

220 AN EMPTY HALLWAY

220

A small figure comes into view at the far end rushing toward the CAMERA. It's Jimmy. He sweeps past and disappears around a corner.

221 INT. LOCKER ROOM

221

Jimmy sticks his head inside.

JIMMY
Mrs. Alves?

Nothing but a row of lockers.

Jimmy comes inside. Sees Mrs. Alves' locker is wide open - her clothes still inside.

He rushes out.

222 INT. LOUNGE

222

Jimmy ducks inside. It's empty.

223 INT. HOSPITAL ROOM

223

Now Jill's beginning to get spooked. She goes to the door and sticks her head out into the corridor.

224 INT. NURSES' STATION

224

Jill comes out into the hallway. Looks up and down. Nothing. She's just about to duck back inside the room when the phone rings. She jumps at the sound, then rushes over to her desk and answers it.

JILL
(into the
phone)
Hello?... I'm sorry, I know,
I was going to call you back,
but something really strange
is going on here...

225 INT. CHILDREN'S WARD

225

Jimmy rushes past the nursery. There's no one around.

226 MAIN ENTRANCE

226

No one's around. CAMERA PANS DOWN to one of the monitors. The shape moves quickly down a corridor, but it disappears from the screen just as Jimmy arrives at the desk.

227 SHAPE'S POV (PANAGLIDE)

227

Down a long corridor and around a corner. Jill is still talking on the phone. The POV retreats and waits.

228 INT. NURSES' STATION

228

Jill is still talking on the phone when a BUZZER goes at her desk and far off down the corridor a light lights up above a patient's door.

JILL
(into the
phone)

...Listen, hang on, I gotta
go answer a patient's call.

Leaving the phone off the cradle, she starts off down the corridor.

229 THE SHAPE'S POV (PANAGLIDE)

229

The POV SPRINGS forward around the corner and APPROACHES the nurses' station. Far off down the corridor, Jill moves toward the door with the light above it.

The POV TURNS TOWARD Laurie's door and MOVES forward.

The door opens. The room is dark. The POV GLIDES TOWARD the bed.

230 CLOSE ON A SCALPEL

230

The blade gleams wickedly.

- 231 THE SHAPE 231
 raises the blade high over his head and quickly brings it down into the middle of the form in the bed again and again.
- 232 CLOSE ON THE BLADE 232
 as it penetrates the blankets again and again. Suddenly, it stops.
- 233 FULL SHOT 233
 The shape rips the covers off the bed.
- 234 CLOSE ON THE BED 234
 A neat row of pillows line the middle of the bed.
- 235 FULL SHOT 235
 The shape turns and races out the door.
- 236 INT. HALLWAY 236
 CAMERA MOVES WITH Laurie as she struggles down the darkened corridor. Stumbling and weaving, half-crawling from the effects of the drug. Moving as fast as she can.
- 237 CLOSE ON LAURIE 237
 Constantly looking over her shoulder, her eyes wide with fear.
- 238 HALLWAY 238
 Laurie disappears around a corner.
- 239 INT. CORRIDOR 239
 Jill comes back down the corridor to the nurses' station and picks up the phone.

JILL
 (into the phone)
 Sorry... Great - you should try it sometime - helping some eighty year old guy take a wizz. It's a lot of fun!

(CONTINUED)

239 CONTINUED:

239

The other phone RINGS.

JILL
(continuing)
Hang on a sec.
(punches the other
line)
Yes?

240 INT. GUARD STATION

240

Jimmy's on the phone.

JIMMY
(into the
phone)
I still can't find Mrs. Alves.
What did Doctor Mixter say?

JILL (V.O.)
(filtered)
He's still not here either.
I don't know, Jimmy. Something
really weird is going on.

JIMMY
How's Laurie doing? Any change?

241 INT. NURSES' STATION

241

JILL
(into the
phone)
I don't know -- I'll go check.

She heads for Laurie's room.

242 INT. HOSPITAL ROOM

242

Jill enters, sees the empty bed, can't believe it.
She turns around once, checks under the bed, turns
the light on in the bathroom, rushes out.

243 INT. NURSES' STATION

243

Jill grabs the phone.

JILL
(into the phone)
She's gone! She's not in the
room!

244 INT. GUARD STATION

244

JIMMY
(into the
phone)
What? That's impossible!

JILL
I know. I don't understand
it. She must have come to
while I was down the hall.

JIMMY
We've got to find her. You
take the east wing. I meet
you in the lounge in five
minutes. And see if you can
find Garrett while you're at
it.

He hangs up the phone and moves off down the hallway.
The CAMERA PANS DOWN to the bank of monitors. On one
of them, a slight figure moves slowly down a corridor.

245 INT. HALLWAY

245

Dark and eerie. Laurie moving slowly, out of breath,
near collapse.

246 LAURIE'S POV (SLOWED EFFECT)

246

Her POV MOVES along the corridor. INTO a room. Dark.
UP TO a desk. Her hand grabs a telephone.

247 ON LAURIE

247

She tries to dial.

LAURIE
Momma... He won't die... He
won't die, Momma...

There is a CLANG in the hallway!

Laurie freezes. She puts down the phone. Then slowly
crawls to the door. Looks out.

248 LAURIE'S POV (SLOWED EFFECT)

248

The hallway is empty in both directions.

249 ON LAURIE

249

She closes the door and slumps against the wall.
Almost passing out. Eyes closing. Opening again.
Then closing.

CUT TO:

250 INT. ELEMENTARY SCHOOL - CLOSE ON - A BROKEN WINDOW
- NIGHT

250

A flashlight beam hits the shards of glass. They glint.

PATROLMAN #3 (V.O.)
He got in here.

The flashlight beam moves down to the floor, CAMERA
PANNING WITH it. The beam hits a pool of blood.

PATROL #3 (V.O.)
(continuing)
And here...

CAMERA PULLS BACK to reveal Loomis, Hunt and two
Patrolmen standing in the third grade room of the
elementary school. Halloween decorations. Rows of
desks. Blackboards lined with crepe paper.

PATROLMAN #3
(continuing)
And over here.

The Patrolman leads them to a desk. A large butcher
knife is stuck in the top. A piece of paper has been
stabbed to the desk. The officer moves his flashlight
down to the paper.

251 CLOSE ON PAPER

251

On the paper is a crude drawing. A child's. In
crayon. Mother. Father. Sister. Brother. The
blade of the knife is stuck in the figure representing
Sister.

252 BACK TO SCENE

252

LOOMIS
Sister.

HUNT
Is that it?

PATROLMAN #3
No.

(CONTINUED)

252 CONTINUED:

252

The Patrolman shines his flashlight.

253 ON THE BLACKBOARD

253

Written across the blackboard. In blood. The word:
Samhain.

254 ON LOOMIS, HUNT AND PATROLMAN

254

HUNT

What is that?

PATROLMAN #3

It's gibberish.

LOOMIS

"Samhain". A Celtic word.

Loomis walks over to the blackboard.

LOOMIS

(continuing)

It means "the Lord of the
Dead". "The end of summer".

(turns back
to Hunt)

The festival of Samhain.
October 31.

HUNT

He didn't write that. He
couldn't write, could he?

He leans closer to the blackboard. Suddenly, the map
covering the other half of the blackboard rolls up into
the ceiling with a loud SNAP! Everyone in the room
jumps. And immediately look sheepish.

MARION (O.S.)

Doctor Loomis...

Loomis turns.

MARION, the nurse from HALLOWEEN I, stands in the
doorway. Only now she's not in uniform.

LOOMIS

Yes?

MARION

I have to talk to you...

(CONTINUED)

254 CONTINUED:

254

LOOMIS

I didn't recognize you without
your uniform. What are you doing
here?

MARION

... privately.

Loomis glances at Hunt, then walks to the doorway.

255 INT. SCHOOL HALLWAY

255

Loomis and Marion step into the hall. Behind them, a
Night Janitor is waxing the floors.

MARION

Doctor Rogers sent me down
here. He's extremely
concerned about you...

LOOMIS

I'm not the one to be concerned
about.

MARION

I'm afraid he doesn't agree
with you. You've been ordered
back to Smith's Grove.

LOOMIS

Ordered? He can't order me.

MARION

No, but the Governor can.
He called Doctor Rogers
personally a few hours ago.

LOOMIS

The Governor... well, well.

MARION

This thing is already all over
the state. Your patient gets
away once, murders three
people, you shoot him with a
gun and then he gets away
again...

(CONTINUED)

255 CONTINUED:

255

LOOMIS

If someone had just listened
to me earlier...

MARION

I know. I'm sorry. But
Doctor Rogers feels this
could jeopardize our whole
rehabilitation program. He
doesn't want anyone from the
mental health department
anywhere near Haddonfield.

(CONTINUED)

255 CONTINUED:

255

LOOMIS

So why did he send you down
here?

MARION

In case you'd already found
him -- alive.

LOOMIS

Tell Doctor Rogers you couldn't
find me. Tell him anything.
I can't leave Haddonfield now.

MARION

You don't have a choice.
There's a marshal waiting
for you outside.

Loomis just looks at her.

CUT TO:

256 EXT. ELEMENTARY SCHOOL - NIGHT

256

Loomis, Marion and the MARSHAL walk to a tan car with
a state emblem on it. Hunt and the officers stand by
the front door of the school.

As Loomis opens the back door he glances at Hunt.

HUNT

We'll find him.

LOOMIS

Where will you look now?

Hunt shakes his head.

HUNT

I don't know...

LOOMIS

Neither do I.

Loomis gets into the car.

CUT TO:

257 EXT. CLINIC - NIGHT

257

HOLD ON the building for a beat.

258 GUARD STATION

258

Jill hurries up to the guard station. Mr. Garrett is still nowhere to be found.

JILL
(calls out)
Mister Garrett? Mister Garrett?

Jill moves over to the front entrance and looks outside. As she does, CAMERA PANS DOWN to the bank of TV monitors.

On one of the screens we SEE an empty hallway. Suddenly, the shape walks out of a doorway. Into the corridor. Carrying what seems to be a body! Down the hall. Into another room.

CAMER PANS BACK UP to Jill as she returns to the guard station. She has not seen the shape on the TV monitor. She picks up the telephone, punches the cradle several times, then slams it down and moves off down another hallway.

Again CAMERA PANS BACK TO the TV monitors.

On the monitor we now SEE Jill pass the door where the shape just was.

259 INT. HALLWAY

259

Jill stops by the door.

JILL
Mister Garrett?

KACLANK!

She turns. The sound came from inside the doorway.

Slowly Jill moves to the door. She peers inside.

From behind her in the hallway a hand enters FRAME and grabs her shoulder.

Jill jumps. Spins around.

Standing there is Jimmy.

JILL
Oh...

JIMMY
I'm sorry. I can't find anybody. Budd's gone, Mrs. Alves' gone...

(CONTINUED)

259 CONTINUED:

259

JILL
So is Mister Garrett.

260 ANGLE FROM INSIDE ROOM

260

We ARE INSIDE the darkened room. LOOKING OUT AT Jill and Jimmy through the doorway. They stand in the hall and talk.

JIMMY
What the hell is going on?

JILL
I don't know.

The outline of a person steps into FRAME. Deep in the shadows of the room. It stands watching them.

JIMMY
We gotta find Laurie.

JILL
We gotta find somebody.
(pause)
Do you think... someone got inside?

JIMMY
Who?

JILL
Someone...

JIMMY
All right, look. Why don't you check the east wing again. If you don't find anybody just go out to your car, drive down to the sheriff's station and get somebody out here.

JILL
Okay.

JIMMY
I'll keep looking.

They separate, moving off in opposite directions down the hall.

The shape moves back into the shadows.

(CONTINUED)

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86.

260 CONTINUED:

260

MOTHER (V.O.)

Why are you asleep, Laurie?
We have things to do. You
promised me you wouldn't sleep.

261 INT. HOSPITAL ROOM

261

CAMERA MOVES IN on Laurie still crumpled against the wall.

As we MOVE INTO CLOSE UP we SEE she is still unconscious.

262
THRU 267 OMITTED

262
THRU 267

268 CLOSE - DOOR - LITTLE LAURIE (DREAM SEQUENCE)

268

A door slowly opens. Behind it is Little Laurie, peering into a room.

CAMERA PANS UP to reveal Big Laurie right behind her, looking into the room.

LAURIE

I wanted to see...

269 POV - ROOM (DREAM SEQUENCE)

269

A large room. The windows have bars on them. Sunlight streams in.

A BOY of 12 stands at the window. Slowly he starts to turn around.

270 CLOSE - BIG LAURIE (DREAM SEQUENCE)

270

Staring at the boy.

LAURIE

Hello...

271 CLOSE - BOY (DREAM SEQUENCE)

271

The boy turns all the way around.

(CONTINUED)

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87/88.

271 CONTINUED:

271

It is Michael Myers. 12. A bright-eyed young boy with a calm, quiet smile on his face. And staring, cold blue eyes.

272
THRU
274

272
THRU
274

275 INT. ROOM - NIGHT - CLOSE ON LAURIE

275

Out of the dream now. She opens her eyes.

LAURIE

Michael...

CAMERA PULLS BACK. Laurie, against the wall. The dark room.

And then suddenly a figure moves by the doorway.

276 ANOTHER ANGLE

276

Laurie slowly crawls to the doorway. And looks out.

89.

277 LAURIE'S POV (SLOWED-DOWN EFFECT) 277

Through the doorway. Jill walks down the hall.

CUT TO:

278 EXT CLINIC - PARKING LOT - NIGHT 278

Jill comes out of the doors and walks across the parking lot to her car. She quickly opens the door and gets in.

279 INT. JILL'S CAR 279

She puts the keys into the ignition. Turns them. Nothing.

280 CLOSE - KEY IN IGNITION 280

She turns the key again and again. The car won't start.

281 EXT. CAR 281

Jill gets out. She looks down.

282 ANGLE ON CAR 282

From under the car a pool of oil spreads out across the pavement.

283 ON JILL 283

She looks over at the other cars in the parking lot.

284 ON CARS 284

CAMERA BEGINS CLOSE ON one car. Its tires are flat.

Then CAMERA MOVES TO AN ANGLE on the rest of the cars. Every one has flat tires.

285 INT. CLINIC HALLWAY - NIGHT 285

A long hallway.

From the other end Jimmy comes running up.

(CONTINUED)

285 CONTINUED:

285

JIMMY

Laurie?

He stops. Listens. Nothing. CAMERA FOLLOWS HIM to the junction of another long corridor. Empty.

JIMMY

(continuing)

Hello? Laurie?

The sound ECHOES.

Starting to panic, Jimmy runs off down a corridor.

286 ON JIMMY - MOVING SHOT

286

CAMERA MOVES WITH Jimmy as he runs. He glances in each room as he passes.

JIMMY

(continuing)

Hello!

He shoots a glance in a room. Then slows down. Stops. Looks puzzled for an instant. What did I just see?

He turns and walks back to the doorway. And looks in.

287 JIMMY'S POV - EXAMINING ROOM

287

The room is dark. Just shapes silhouetted by moonlight.

288 ON JIMMY

288

He takes a step forward. Peering into the darkness.

289 JIMMY'S POV - EXAMINING TABLE

289

A medicine cabinet blocks most of the VIEW of an examining table.

But not all of it. Enough to see someone lying on the table, their legs strapped to the stirrups.

290 ON JIMMY

290

He peers in the door. Tries the light switch on the wall. Nothing happens.

Then he cautiously steps into the room.

291 JIMMY'S POV - EXAMINING TABLE

291

As Jimmy's POV MOVES FORWARD the medicine cabinet slides out of the way.

Revealing Mrs. Alves lying on the examining table.

A shaft of light from the hallway illuminates her blue, dead face. One arm hangs off the table. An I.V. is stuck in her vein. And a thin tube hangs down from the I.V. Drops of blood fall from the end of the tube.

292 ON JIMMY

292

He stares in horror. Moves forward.

JIMMY

Mrs. Alves!

And then suddenly Jimmy slips! On something wet. He falls to the floor.

293 CLOSE - HAND

293

Jimmy's hand hits the floor with a SPLAT! It's wet. With blood.

294 ON JIMMY

294

He looks at the blood on his hand. Then looks around him. CAMERA PULLS BACK to reveal Jimmy sitting on a floor completely covered with blood. An inch thick. From wall to wall.

Jimmy scrambles. Tries to get to his feet. Slips again and SLOPS back down in the blood. Finally getting to his feet. Moving to the door.

295 CLOSE - JIMMY'S FEET

295

They hit a pool of blood. And slip out from under him.

296 ON FLOOR

296

WHAM! Jimmy's head hits the tile floor!

He just lies there. Unmoving.

CUT TO:

297 INT. HALLWAY

297

An empty hallway.

Laurie slowly emerges from a door. She slowly gets to her feet and starts moving down the hall. CAMERA TRACKS WITH her.

Drugged. Wobbly. Laurie limps along.

A figure rounds the corner down the hall behind her.

JILL

Laurie!

298 CLOSE ON LAURIE

298

She turns around.

299 ON JILL

299

She starts walking quickly toward Laurie.

300 ON LAURIE

300

She starts moving away. As fast as she can.

301 ON JILL

301

JILL

Wait, Laurie...

302 ANGLE DOWN HALLWAY

302

Laurie is in foreground. Jill in the background moving down the hall.

A door opens right behind Jill. And the shape steps out into the hall!

303 ON LAURIE

303

A look of horror on her face!

304 ON JILL AND THE SHAPE

304

Jill starts to turn around.

(CONTINUED)

93.

304 CONTINUED: 304

The shape moves right up behind her. Something gleaming in his hand!

305 CLOSE - SHAPE'S HAND 305

It is a scalpel clutched in his hand!
He thrusts it forward!

306 CLOSE ON JILL 306

She jumps! Opens her mouth! In total surprise.

307 FRONT ANGLE - JILL AND THE SHAPE 307

The shape has stabbed her in the back!
 With all his strength he lifts with the hand holding the scalpel.
And lifts Jill up off the floor! She dangles, as if hanging from a hook!

308 ON LAURIE 308

She stumbles backwards. Arms flailing.
 And plunges into the first door she finds!

309 INT. STORAGE ROOM 309

The light from the hall spills into the storage room. Laurie scrambles inside. SLAMS the door behind her.
 Then Laurie moves down between the racks of crutches and walkers, further and further back into the darkness of the room.

310 ANGLE ON REAR WALL 310

She reaches the rear wall. And slumps down to the floor.

311 LAURIE'S POV (SLOWED-DOWN EFFECT) 311

The rows of crutches go on forever. It is almost totally dark. And silent.

312 ON LAURIE

312

Sits against the wall. Breathing hard. Eyes fuzzy from the drug, but trying to stare into the darkness.

LAURIE

(whispers)

You won't find me... Won't find me...

Laurie looks around the room. First left, center, then right.

313 LAURIE'S POV - STORAGE ROOM

313

CAMERA PANS from one wall, past the crutches, to the other wall.

There is a small window in the wall!

314 ON LAURIE

314

She begins to crawl toward the window. CAMERA MOVING WITH her.

315 LAURIE'S POV - WALL

315

Between the rows of crutches and the wall is a dark area. We can ALMOST SEE a shape there in the shadows.

316 ON LAURIE

316

She stops. Breathless. Starts moving again.

317 LAURIE'S POV - WALL

317

CAMERA MOVES SLIGHTLY and we CAN SEE around the crutches. There is what seems to be the shape of a man sitting there leaning against the wall.

318 CLOSER - WALL

318

Now we SEE the man. Mr. Garrett. Eyes open. Totally dead. Slumped against the wall. His throat cut.

319 ON LAURIE

319

She doesn't scream. Can't scream. She just stares. And starts to lose her balance. Leaning over toward the wall behind her.

(CONTINUED)

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 319 OMITTED 319
 320 LAURIE'S POV - FRONT OF STORAGE ROOM . 320
The door to the storage room swings open!
The shape stands there, silhouetted by the light from
the hallway!
 And then the shape SLAMS the door shut!. He is inside!
 321 ON LAURIE 321
 Starts crawling for the window!
 322 ANGLE ON CRUTCHES 322
 They begin to move and sway as the shape races down
 them!
 323 ON LAURIE AT WINDOW 323
 Laurie reaches the window! Reaches up and pulls at
 the latch!
 324 MOVING SHOT - CRUTCHES 324
 CAMERA MOVES ALONG the crutches swaying and rocking as
 the shape moves through them!
 325 CLOSE - WINDOW 325
 Laurie's fingers unlock the window. Pull it open.
 She starts to crawl through!
 326 ON SHAPE 326
 He steps out of the rows of crutches. Stares at
 Laurie. Starts for her!

96.

327 ON WINDOW 327

Laurie pulls herself halfway through!

328 INT. GENERATOR ROOM 328

She claws frantically! Pulling herself through into the generator room. Dark. Bathed in the light from the dials and gadgets. Every third light in the ceiling is on from the emergency generator which WHINES away.

329 INT. STORAGE ROOM 329

Only her legs dangle through the window!

As the shape pops INTO FRAME and grabs her feet!

330 INT. GENERATOR ROOM 330

Laurie pulls and twists madly!

331 INT. STORAGE ROOM 331

Her legs kick wildly! The shape's hands claw at her feet! Trying to hold on!

332 INT. GENERATOR ROOM (PANAGLIDE) 332

Finally Laurie pulls herself all the way through the window!

She falls to the concrete floor. Then totters to her feet. Starts to run. CAMERA PANAGLIDES WITH her. She falls! Gets back up again!

Running now!

Past the generators and boilers and other machines.

Down a small corridor. To an elevator in the wall!

Laurie punches the button. Groggily she looks up above the doors.

333 ON INDICATOR 333

There are three levels indicated:

(CONTINUED)

333 CONTINUED:

333

* MAIN FLOOR
RADIOLOGY
MAINTENANCE

The indicator begins to move down from the main floor.

334 ON LAURIE

334

CLANK!

She turns around.

335 LAURIE'S POV - SHAPE

335

The large door opens. The shape steps into the generator room! Thirty feet away! He SLAMS the door behind him!

336 ON LAURIE

336

She turns back to the indicator.

337 ON INDICATOR

337

MAIN FLOOR
* RADIOLOGY
MAINTENANCE

338 ON LAURIE

338

She turns back.

339 LAURIE'S POV - SHAPE

339

He walks slowly toward her. The scalpel in his hand.

340 ON LAURIE

340

She beats weakly on the elevator doors.

| | | |
|-----|---|-----|
| | | 98. |
| 341 | ON INDICATOR | 341 |
| | MAIN FLOOR | |
| | RADIOLOGY | |
| | * MAINTENANCE | |
| 342 | ON SHAPE | 342 |
| | Six feet away! | |
| 343 | ON LAURIE | 343 |
| | <u>The doors open!</u> | |
| | She jumps inside! | |
| 344 | INT. ELEVATOR | 344 |
| | Laurie mashes the button for Main Level. | |
| 345 | ON SHAPE | 345 |
| | He moves quickly for the elevator. | |
| 346 | ON ELEVATOR LOOKING IN | 346 |
| | The doors start to close. Laurie looks out. | |
| 347 | LAURIE'S POV - FROM ELEVATOR | 347 |
| | The shape walks right up! | |
| 348 | CLOSE - ELEVATOR DOORS | 348 |
| | <u>The scalpel thrusts forward and SCRAPES against the elevator doors just as they close!</u> | |
| 349 | INT. ELEVATOR | 349 |
| | Laurie holds on to the wall of the elevator. | |
| | Finally the doors open. She stumbles out. | |

350 INT. HALLWAY - GUARD'S STATION 350

Moving down the dark hallway. Around a corner. Past the guard's station to the front doors.

She shoves them open and staggers outside. The doors swing all the way back and lock open.

351 EXT. CLINIC (PANAGLIDE) 351

CAMERA PANAGLIDES WITH Laurie around the side of the clinic. Out into the parking lot. Toward a car. She reaches it. Looks back.

352 LAURIE'S POV - CLINIC 352

The clinic. The opened front door. No sign of the shape.

353 ON LAURIE 353

She looks around for a moment. Then decides. Tries the car door. It opens. She crawls inside.

354 INT. CAR 354

Laurie slumps down on the floorboard. Right under the dash. Hiding. Curled up.

355 CLOSE ON LAURIE 355

Staring.

356 LAURIE'S POV - CAR WINDOW 356

From the floor. Looking out the window. Just the dark night sky and the mercury vapor lights glowing eerily.

CUT TO:

357 EXT. ROAD - NIGHT 357

The state car whizzes down a lonely road.

358 INT. STATE CAR - NIGHT

358

The Marshal drives. Loomis and Marion sit in the back seat.

Loomis stares out the window at the trees whishing by.

LOOMIS

You didn't believe me. Nobody did.

MARION

I'm sorry.

LOOMIS

Don't feel sorry for me. Feel sorry for that little town back there. Be years before they forget.

MARION

Dr. Loomis, there's something else I think you should know...

Loomis ignores Marion. He keeps on talking...

LOOMIS

Did you see the blackboard at the elementary school?

MARION

Yes.

LOOMIS

In order to appease the Gods, the Druid priests held fire rituals. Prisoners of war, the insane, criminals, animals were burned alive in baskets. By observing the way they died the Druids believed they could see omens of the future. Two thousand years later we've come no further. It isn't evil spirits. Not ghosts nor goblins nor witches. Samhain is the unconscious mind. We're all afraid of the dark inside ourselves.

Marion grabs Loomis. She pulls on his sleeve.

(CONTINUED)

MARION

(whispers)

Dr. Loomis, listen to me...
there's a file on Michael
Myers that nobody knew about.

Loomis turns from the window and looks at her.

LOOMIS

I've seen everything.

MARION

They were hidden, sealed by the
court after his parents were
killed. When the Governor heard
what had happened tonight, he
authorized Dr. Rogers to open
it.

LOOMIS

What files?

Marion casts another glance at the Marshal.

MARION

(continuing;
whispers)

It's not fair. They should have
allowed you to examine everything.
That girl, that Strode girl...
She's Michael Myers' sister!
She was born two years after he
was committed. The parents died
four years later and she was
adopted by the Strodes. They
requested the records sealed to
protect the family.

LOOMIS

(realization strikes)

Jesus! Don't you see what he's
doing in Haddonfield? He killed
one sister fifteen years ago.
Now he's after the other!
Tonight, after I shot him. Where
did they take her?

MARION

Doctor... We're under orders
from the Governor...

Loomis leans forward to the Marshal.

(CONTINUED)

358 CONTINUED: (2)

358

LOOMIS

Do you know this area?

MARSHAL

A little bit.

LOOMIS

Where is the hospital located?

MARSHAL

You mean the clinic?

LOOMIS

Yes.

MARSHAL

It's back on route 17 about
three miles.

Suddenly Loomis pulls the .357 magnum over the back
seat and presses the barrel against the Marshal's
head.

LOOMIS

Turn around! Now!

MARSHAL

I can't do that -- I've got orders.

LOOMIS

Those orders just changed.

MARSHAL

You're getting yourself in to
a lot of trouble, Doctor.

Marion touches Loomis' arm.

MARION

Doctor Loomis...

LOOMIS

What do you fellows usually do.
Fire a warning shot, right.

KABOOM! The gun goes off. It shatters the passenger
window.

LOOMIS

Now ease your gun back here and
turn this car around.

359 EXT. ROAD

359

The state car SCREECHES to a stop. Turns around. ROARS off down the road back toward Haddonfield.

CUT TO:

360 EXT. CLINIC PARKING LOT - NIGHT

360

The car in the middle of the parking lot. The clinic in the b.g. Very quiet.

361 INT. CAR

361

Laurie still crouches down on the floorboard. Huddled up. Staring.

362 LAURIE'S POV - WINDOW

362

Suddenly a shadow across the driver's window. From this angle we can't see who it is.

A shape moves past the window.

And the door opens.

363 ON LAURIE

363

She pulls up to the passenger door. Scrambling.

364 REVERSE ANGLE

364

Jimmy slides into the car. Covered with blood. He has a large gash on his forehead where he hit the floor.

He SLAMS the door. Tries to insert his keys in the ignition. But drops them. He bends over to pick them up. Then turns. And sees Laurie.

JIMMY

Laurie...

365 ON LAURIE

365

She slumps over. Her head against the seat.

366 ON JIMMY

366

He reaches for her. Touches her hair gently. But weakly.

JIMMY

It's okay now... We're getting
out of here...

Jimmy bends down and picks up the keys. Like a drunken man he tries to insert them into the ignition. Finally he shoves them in.

And then for a moment he looks up. Out the front windshield. At the clinic.

JIMMY

(continuing)

I think... he killed us all...

Jimmy's breath comes out in RASPS. His eyes flutter. Then close.

He loses consciousness and flops against the wheel.

His head hits the horn!

BEEEEEEEEEEEP!

367 EXT. CAR

367

The car. Clinic. The horn BLASTING.

368 INT. CAR

368

Laurie pulls herself up in the seat and yanks Jimmy's head off the wheel. He simply collapses against the door.

LAURIE

Please... Please...

She shakes Jimmy. He won't revive.

Then she pushes him over against the door as far as she can and tries to slide into the driver's seat. Clumsily she twists the keys in the ignition.

Nothing.

She tries again and again.

The car won't start.

Agonizingly she crawls back across the seat to the passenger door. Opens it. Tumbles out.

369 EXT. CAR

369

On to the pavement. Laurie lies there. Her face pressed down against the cool asphalt.

LAURIE

I can't... I can't run any
more... I can't do it anymore...

Suddenly a pair of headlights swing across the car.

The SOUND of a car ENGINE!

And BRAKES SQUEALING!

LAURIE

(continuing)

No...

But somehow she pulls herself up again. Holding on to the door. She stands up.

370 INT. LOOMIS' CAR

370

Loomis leans forward in the backseat and speaks to the Marshal.

LOOMIS

I ought to handcuff you to the wheel, but I have a feeling I might need you in there. Can I trust you?

MARSHAL

What have I got to lose --
except my job?

LOOMIS

Alright, let's go.

The car pulls to a stop in front of the main entrance.

371 LAURIE'S POV - CLINIC

371

The state car has stopped in front of the main entrance.
Loomis, Marion, and the Marshal are walking toward the door.

372 ON LAURIE

372

She recognizes Loomis. Opens her mouth. Trying to scream.

(CONTINUED)

372 CONTINUED:

372

LAURIE
(just a whisper)
Help...

373 LAURIE'S POV - CLINIC

373

The three of them walk in the front door.

374 ON LAURIE

374

LAURIE
(louder)
Help!

375 CLOSE ON FRONT DOOR

375

It swings shut with a SLAM!

376 INT. HALLWAY - GUARD'S STATION

376

Loomis, Chambers and the Marshal walk into the main hallway. Loomis' gun is drawn. He looks up and down the corridors. Then turns to the Marshal.

LOOMIS
Check all the rooms down there.

The Marshal just looks at him.

Loomis turns his gun on him.

LOOMIS
(continuing)
Move!

The Marshal walks away down a corridor.

MARION
Dr. Loomis...

LOOMIS
(continuing)
Stay with me and shut up!

CUT TO:

377 EXT. PARKING LOT (PANAGLIDE)

377

CAMERA PANAGLIDES WITH Laurie as she hobbles across the parking lot toward the front door.

Then she stops. And stares.

107.

378 LAURIE'S POV - SHAPE 378

Around the side of the clinic walks the shape!
Slowly and deliberately toward her!

379 ON LAURIE 379

LAURIE
(now screams)
Help me!

She starts to run. Toward the front door.

CUT TO:

380 INT. GUARD STATION 380

Loomis and Chambers walk over to the guard station.
Loomis glances at the T.V. monitors.

On an exterior VIEW we see Laurie running.
And on another CAMERA is the shape moving toward her!
Loomis spins around and dashes for the front doors.

381 EXT. FRONT DOORS 381

Laurie runs up to the glass doors. POUNDS ON THEM!
Looks around.

382 LAURIE'S POV - SHAPE 382

Coming right for her!

383 INT. HALLWAY 383

Loomis grabs the handle and yanks open the doors.
Laurie falls inside into his arms.

He quickly pushes the door closed with his foot and
backs away.

384 ON GUARD STATION 384

Loomis and Laurie back up to the guard station. Chambers
stands behind it staring.

385 ON DOORS

385

Suddenly the shape races up to the doors! And CRASHES
RIGHT THROUGH THEM!

Jagged fragments of glass fly everywhere!

But the thing keeps coming!

386 ON LOOMIS AND LAURIE

386

Holding on to Laurie, Loomis raises his gun. FIRES!

387 ON SHAPE

387

He is hit! It knocks him back!

388 ON LOOMIS AND LAURIE

388

Loomis FIRES again and again!

389 ON SHAPE

389

Bullets CRACK into the wall around the shape. But he is
HIT AGAIN!

He stops. Finally he drops down to his knees.

390 ON MARSHAL

390

Racing up a hallway. He slows. Stops.

391 ON SHAPE

391

Kneeling. Motionless. His arms drop to his side. The
scalpel falls from his hand.

And then he falls over backward on the floor.

392 WIDE SHOT

392

Loomis, Laurie, Chambers and the Marshal stare. Smoke
fills the air. The shape's body lies there.

The Marshal takes a step toward the body.

(CONTINUED)

392 CONTINUED:

392

LOOMIS

Don't.

The Marshal stops. Looks at Loomis. Then at the shape.

MARSHAL

He's dead.

LOOMIS

No he's not. Look at him. He's
still breathing.

The Marshal looks.

393 CLOSE ON SHAPE

393

Lying there. His chest moves just slightly.

394 ON MARSHAL

394

MARSHAL

Okay...

395 FULL SHOT

395

Loomis turns to Chambers.

LOOMIS

There's a two-way radio in the
Marshal's car. I want you to go
outside, get on the radio and
call Hunt...

MARSHAL

I'm the only one authorized
to use that...

LOOMIS

Move!

Chambers quickly comes around the desk and hurries off
down a hallway.

396 ON LOOMIS AND LAURIE

396

Still holding on to Laurie. Loomis gently sets her on
the guard desk.

(CONTINUED)

396 CONTINUED:

396

LOOMIS
Are you all right, Laurie...

She looks at him.

LOOMIS
(continuing)
I'm sorry I left you.

LAURIE
Why won't he die?

LOOMIS
He's dying now.

They turn to look at Michael Myers' body.

397 ANGLE ON BODY

397

The Marshal has moved right up next to the shape's body.
He stands over him.

398 ON LOOMIS AND LAURIE

398

LOOMIS
Get away from him!

399 ON MARSHAL AND BODY

399

MARSHAL
He stopped breathing.

The Marshal bends down and feels for a pulse.

400 ON LOOMIS AND LAURIE

400

Loomis takes a step forward.

LOOMIS
No!

401 ON MARSHAL AND SHAPE

401

Suddenly the shape moves!

His hand SNAPS UP and grabs the Marshal by the throat!

(CONTINUED)

401 CONTINUED:

401

And then hurls him backward!

The Marshal staggers across the floor!

402 ANOTHER ANGLE

402

And falls! Into the broken glass of the front door!

Impaling himself on a jagged shard!

403 ON LOOMIS AND LAURIE

403

Loomis grabs Laurie! Pulls her with him! Away from the guard station! Down a hallway!

404 ON SHAPE

404

Slowly, painfully, the shape drags himself up and gets to his feet!

405 INT. HALLWAY

405

Loomis and Laurie come to the end of the hallway. And a locked door!

Loomis tugs at the handle. Laurie looks back.

406 ANGLE DOWN HALLWAY

406

The shape rounds the corner. Moving slowly down the hall toward them.

407 ON LOOMIS AND LAURIE

407

Laurie bolts for a door! Pushes it open! Goes inside!

LOOMIS

Laurie!

He ducks in the door behind her.

408 INT. OPERATING ROOM

408

Laurie hobbles through the operating room. Past the table. And various trays of equipment. Through another door. Loomis follows.

409 INT. RESPIRATORY ROOM

409

Into a large, windowless room. Filled with beds, oxygen tents and large tanks of oxygen. And no other door out!

LOOMIS

No!

Quickly Loomis starts back into the operating room. Then stops.

410 LOOMIS' POV - OPERATING ROOM

410

Through the door into the operating room. As the door to the hallway slowly opens. And the shape steps in!

411 ON LOOMIS

411

Loomis quickly kicks the door shut. Locks it. Then pulls Laurie across the room into a corner.

CUT TO:

412 INT. STATE CAR

412

Marion holds a microphone.

MARION

(into microphone)

The clinic! He's here!

CUT TO:

413 INT. OPERATING ROOM

413

A tray of instruments.

The shape's hand grabs several gleaming knives and wicked-looking surgical probes!

CUT TO:

414 INT. RESPIRATORY ROOM

414

Loomis and Laurie. Huddled in a corner.

(CONTINUED)

414 CONTINUED:

414

LOOMIS
 (whispers)
 Not a sound now. Do you
 understand?

Laurie nods her head. Loomis hands her the Marshal's
 gun.

LOOMIS
 (continuing;
 whispers)
 Here, hold onto this. Don't
 move. Just stay here.

Laurie looks at the gun. She doesn't take it. Loomis
 puts it down on the floor next to her. Then he gets up.
 Moves toward the door. Slowly. His own gun raised.

CAMERA SLOWLY MOVES IN to the door.

Into a CLOSE-UP of the door handle.

Suddenly two probes pierce through the door around the
 knob!

They slash violently at the wood. Twisting around the
 knob in a circle. Skewering it out!

Until the knob falls off on to the floor!

415 ON LOOMIS

415

Loomis hits the lightswitch. The room is plunged into
 darkness.

416 ON LAURIE

416

We can just see her eyes. Glistening in the dark.

417 ON DOOR

417

Slowly the door swings open.

A shaft of light spills in from the operating room.

And then the shape appears in the doorway. Moving slowly
 into the room!

Loomis jumps out! He points his gun at the shape's face
 and pulls the trigger!

CLICK!

(CONTINUED)

417 CONTINUED:

417

CLICK!

The gun is empty! Loomis has forgotten to reload!

418 ON THE SHAPE

418

Swiftly he swings his right arm forward and connects! He jams a probe deep into Loomis' chest!

419 ON LOOMIS

419

He staggers back against a bed, knocking it over, and CRASHES to the floor! His gun goes flying!

420 ON SHAPE

420

He starts toward Laurie.

421 ON LAURIE

421

She shrinks back into the corner. Suddenly, she sees the gun on the floor. She grabs it. Holding it with both hands, her back against the wall, she aims it at the advancing shape. And fires twice!

422 ON SHAPE

422

He lurches and staggers back, holding his eyes.

423 ON LOOMIS

423

Lying on the floor. Unable to move, to reach his gun. All he can do is watch the shape.

LOOMIS

Die, damn you! Die!

424 ON SHAPE

424

Still clutching his eyes, he turns again in the direction of Loomis.

425 ON LOOMIS

425

Loomis reaches up behind him to the wall. To a valve connected to a tube. He yanks the tube away from the valve.

426 CLOSE ON A SIGN ON THE WALL

426

which says: WARNING - Extremely Combustible
NO SMOKING

427 BACK TO LOOMIS

427

He turns the valve.

We hear the SOFT HISS of gas.

428 ON LAURIE

428

She pulls a tube off a valve near her. And then turns the valve. More gas HISSES out.

429 ON LOOMIS

429

Painfully, he crawls across the floor toward an oxygen tent. He pulls a tube off a small green tank and turns that valve on.

Now oxygen HISSES into the room as well.

Loomis looks at Laurie. With considerable effort, he points toward the door.

430 ON LAURIE

430

She moves from the corner. Slowly.

431 WIDE SHOT

431

The shape stands in the middle of the room. Suspended. Swaying back and forth. Hands at his side. Blood pouring from the eye holes in his mask.

Laurie crawls along the wall toward the door to the operating room.

116.

432 ON LAURIE 432

She moves right past his legs.

433 ON LOOMIS 433

LOOMIS
Michael. It's time...

434 ON SHAPE 434

He turns toward Loomis' voice.

435 ON LAURIE 435

Almost to the door.

436 ON LOOMIS 436

Reaches in his trenchcoat. Brings out the Bic lighter
that Hunt had given him earlier.

LOOMIS
GO... GO...

437 WIDE SHOT 437

Laurie scrambles through the door!

The shape hears her. Turns. Moves for her!

438 INT. OPERATING ROOM 438

Laurie kicks the door closed!

439 INT. RESPIRATORY ROOM 439

Loomis flicks the lighter with his thumb!

440 INT. OPERATING ROOM (EFFECT) - WIDE SHOT 440

Laurie rolls into the corner.

Just as the door to the respiratory room EXPLODES!

The door disintegrates! A wall of fire belches out!

CUT TO:

REV. 3/24/81

117.

441 EXT. CLINIC

441

Chambers hears the explosion. Races toward the clinic.

CUT TO:

442 INT. OPERATING ROOM

442

Laurie crawls away from the flames. Toward the door to the hallway.

443 ON FLAMING DOORWAY

443

The respiratory room is an inferno!

But then a burning, blazing shape steps through the doorway!

Standing upright for a moment! Then falling forward on to the floor!

CUT TO:

444 EXT. CLINIC - DAWN

444

The cold blue light of the rising sun bathes the clinic. Firetrucks and squad cars are parked all around the building. FIREMEN coil up their hoses. PATROLMEN stand around. There's still some smoke drifting. And water all over the parking lot.

CAMERA MOVES TO Hunt standing by his squad car. He looks broken. Grim. A PATROLMAN comes up to him.

HUNT

What's the count?

PATROLMAN #1

Eight.

The Patrolmen walks away.

CAMERA MOVES FROM Hunt to Laurie, wrapped in a blanket, being led to an ambulance by TWO MEDICS. One of them opens the back door.

LAURIE

I'll ride in front.

MEDIC

We gotta put you in the back.

(CONTINUED)

444 CONTINUED:

444

LAURIE

O.K. ...

Laurie starts to climb into the back of the ambulance.

445 INT. AMBULANCE

445

Dark and seemingly empty. Laurie climbs in. The doors close.

Suddenly, a shape sits right up into frame behind her!

She screams.

446 CLOSE ON THE SHAPE

446

It's Jimmy. His head bound round and round in white gauze.

JIMMY

Laurie, it's me! It's okay!

447 ON LAURIE

447

She heaves a sigh of relief.

LAURIE

God, you nearly scared me to death!

JIMMY

Sorry. You okay?

LAURIE

Yeah.

(a beat)

We made it, Jimmy.

She reaches out and touches his hand. He closes it around hers.

Laurie turns and takes a last long look at the clinic. Then she lies down on the stretcher next to Jimmy. Gently, he puts his arm around her.

(CONTINUED)

447 CONTINUED:

447

LAURIE (CONT'D)

I can lie down. I can go to
sleep now.

CAMERA MOVES IN on her face.

FADE TO BLACK.

ROLL END CREDITS.